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PRESERVATION PLANNING FOR EARLY MODERN ARCHITECTURE:
COMPARING THE NEW YORK GRAND CENTRAL TERMINAL AND
TOKYO STATION

Mayu Ohama

A Thesis

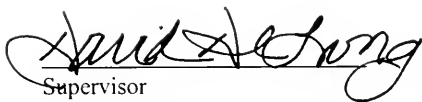
In

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Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

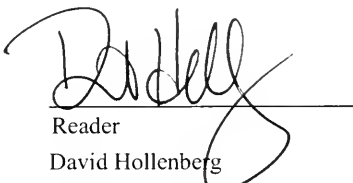
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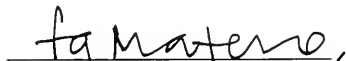
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Introduction

Preserving the historical properties in an urban area always requires facing the difficulties that accompany development. Historic Preservation is important for a city because cultural properties contribute to the character of a city, which in turn causes people to be proud of the city they live in. When I came to the United States from Japan, I was surprised that so many historical building are preserved in the cities and are used in people's daily lives. Particularly in New York City, many more historical structures are preserved than in Tokyo. New York's historical structures partly create the city's character. New York has so many used historical structures in part because the New York Landmark Commission has such great influence in preserving the city's cultural property. When the Commission decides to designate a property as a city landmark, they can do so without the property owner's permission. Also, the Commission is not responsible for paying grants to the property owner to maintain the property. The Landmark Commission works powerfully in New York. They have designated many historical structures in the city: two to three percent of all structures in the city have been designated as historical structures. Grand Central Terminal, which was built in 1913, is one of the landmarks in New York City. Throughout its history the Commission has fought with developers over development rights that affect historic buildings and districts.

Tokyo's physical character is quite different since few historical structures, especially modern examples, remain in the city. In Japan, there is a crisis in the historic preservation field. This crisis involves preserving early modern buildings, which were built from 1868 to about 1940, and which are made mostly of brick or stone and follow Western styles. In Tokyo there are only about 100 such modern buildings remaining and

Tokyo Station, which was built in 1914, is one of those. There are several reasons for this small number. One is that many such historic structures were demolished by a big earthquake in 1923 and by air raid attacks during World War II. Secondly, many of the modern buildings that remained were destroyed for new skyscrapers during the period of economic growth that occurred in the 1960's and the 1970's. During this period, many historical structures were demolished and many new skyscrapers were built. Thirdly, the Japanese historic preservation designation system requires that property owners agreed to allow the government to designate their properties as cultural property. Before the national government, the agency for cultural affairs, or the local government, Tokyo Metropolis education commission, can designate a cultural property, they need the property owner's acceptance. This is because Japan respects property ownership.¹ Even though the local government provides grants for cultural property maintenance and provides tax exemption to the owners, some owners reject the governments request to designate their property as cultural property because of the strict regulations. If the owner denies the request, the government can not do any thing to preserve the property. For example, if the owner decides to demolish the historical structure, nobody can stop him or her from doing so.² Another problem in preserving modern buildings is that many people think modern buildings are not historical structures. In Japan there are many older wooden structures and many people respecting them. The Agency of Cultural Property holds a similar view. They designated 5572 structures which were built before 1868, but there are only 356 modern structures designated as national cultural property.

¹ Owner approval also required for the United States National Register, though not for many local designation processes, such as New York City Landmark Commissions.

² This is also happen in the United States if the property is private and done with private funds.

Grand Central Terminal and Tokyo Station are both landmarks of their cities and have faced development crises. After long fights with developers, both have been preserved and reconstructed. Grand Central Terminal was reborn into a magnificent Terminal that has rich decorations and modernized facilities. Tokyo Station's renovation plan is a remarkable project. Such a project has never before been planned in Japan. The reconstruction project is still under consideration.

By comparing these two projects, I would like to understand how Grand Central Terminal and Tokyo Station have been preserved and how reconstruction decisions have been made. I would also like to know people's ideas about historic preservation. Furthermore, I would like to compare the two cities' designation systems, and finally suggest my ideal historic preservation system.

Map—Area Around Grand Central Terminal

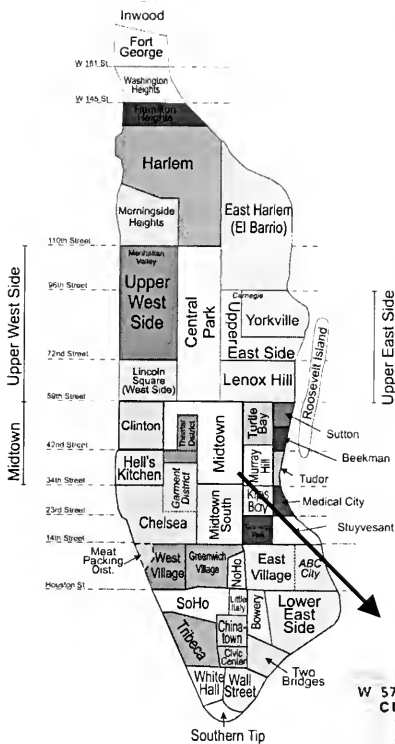


Figure 1 Grand Central Terminal

Grand Central Terminal

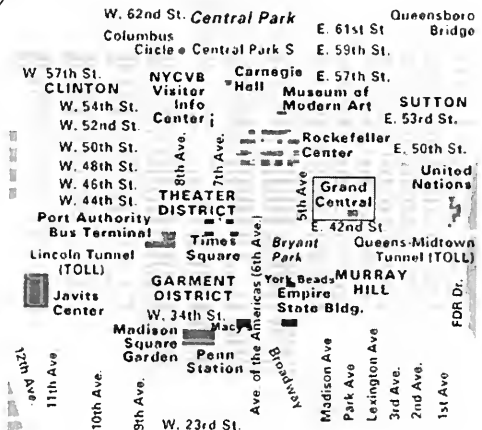


Figure 2 Manhattan

www.citidex.com/map/ neigh800.h

www.yorkbeads.com/nyc.html →

Figure 3 Map of Midtown

Chapter 1 History of Grand Central Terminal³

19th Century

From 1850 to the end of the century, American railroads grew from 9,000 miles to 193,000 miles of tracks. Many cities were built, communities formed, and multiple populations rode the rails. In 1853, Cornelius Vanderbilt founded the New York Central Railroad for the first major consolidation of railway lines. In 1863, he acquired control of the New York and Harlem Railroad, and in 1868 he constructed a three-story

utilitarian stone building for the terminus of the Harlem Railroad and Hudson River Railroad⁴ between 42nd and 45th street.

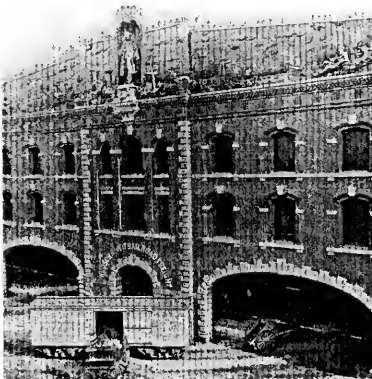


Figure 4*Hudson River Railroad Depot*

Grand Central : Gateway to A Million Lives :33.

The facility was not designed for a lot of passengers and railways equipment, and delays

soon became common. A new facility was needed for the growing railroad companies. Construction of the New Grand Central Depot, the predecessor of Grand Central Terminal, began in the fall of 1869 and was completed in October 9, 1871. In the so called French Empire style, it was designed by John. B. Snook and built at Fourth Avenue and 42nd Street.

³ Unless otherwise noted all information in this chapter is drawn from Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000,29-61.

⁴ In 1864, he purchased a controlling interest in the Hudson River Railroad.

Figure 5 *Grand Central Depot looking east along 42nd Street (circa 1870's)*

From Grand Central: Gateway to A Million Lives: 35.



Figure 6 *The North Facing Façade of the train shed*

From Grand Central : Gateway to A Million Lives :36.



Railway lines grew and use of the Grand Central yard became very heavy, so that the Depot underwent its first renovation in 1898. It was “French Renaissance style”⁵ and the new Depot was named Grand Central Station. The second renovation was undertaken by the architect Samuel Huckle Jr. and engineer William J. Wilgus in 1899. They renovated major interiors, ground-floor passenger areas and track system.

**Figure 7 The New
Grand Central Depot**

*Grand Central: Gateway
to A Million Lives : 43.*



The New York
Central Railroad
decided to construct a

new double-level building. The construction cost the New York Central Railroad \$80 million⁶. To pay for the huge project, William Wilgus, the engineer of New York Central, got the idea to sell “air rights”. His idea was to transform an open space into a boulevard lined with apartment buildings, offices, and hotels. With that in mind, plans to construct a new Grand Central Station began. The old Grand Central Station was used until 1913, when the new station was opened. For the new terminal, planning, design, and construction took 10 years.

⁵ Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000, 42.

⁶ About \$2 billion in today's money

1900-1912

An architectural competition was held for the new station in 1903, and four architectural firms were invited which were highly renowned designers and architects. The four invited were Chicago's Daniel H. Burnham of D.H. Burnham & Company who designed New York's Flatiron building and Washington's Union Station; McKim, Mead & White; Samuel Huckle Jr. from Philadelphia, who had worked with Wilgus on the 1900 interior renovation of Grand Central Station; and Reed & Stem from St. Paul Minnesota, far less well known at that time. Reed & Stem won the competition. In 1904, Warren & Wetmore was added to the architectural team under the direction of William K. Vanderbilt, New York Central's chairman. Whitney Warren, a partner of the firm Warren & Wetmore, was both a cousin and a close friend of Vanderbilt. Warren & Wetmore redesigned Reed & Stem's plan. In the Terminal as built, the only major feature left from Reed & Stem's original scheme was the elevated roadway wrapping around the building. Not surprisingly, the architects fought over credit for the project for many years.⁷

⁷ After the death of Charles Reed in 1913 Warren & Wetmore won the exclusive right, to claim credit for designing the building; therefore only one firm's name was publicly recognized as the building's architect. Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000, 56.



Figure 8 Reed & Stem's competition design called "Court of Honor", symbolizing the cultural heart of the city

Grand Central: Gateway to A Million Lives : 51.



Figure 9 Warren & Wetmore joined with Reed & Stem ---Drawing of the south façade illustrates the Beaux Arts style

Grand Central: Gateway to A Million Lives : 52.

Figure 10 A 20- story office building was planned by Whitney Warren to sit atop the Main Concourse.

Grand Central: Gateway to A Million Lives : 53.

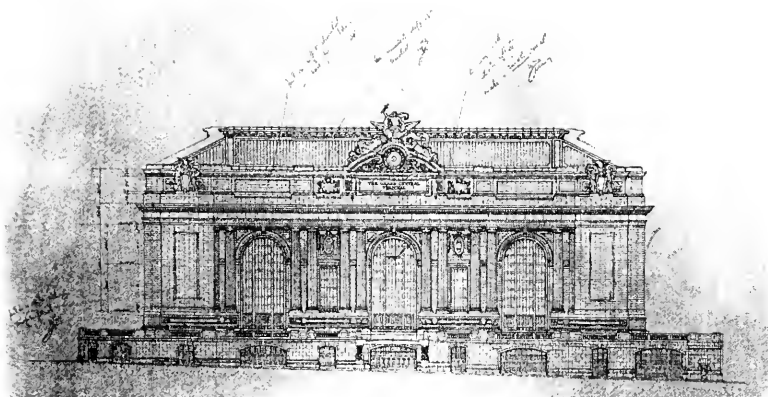
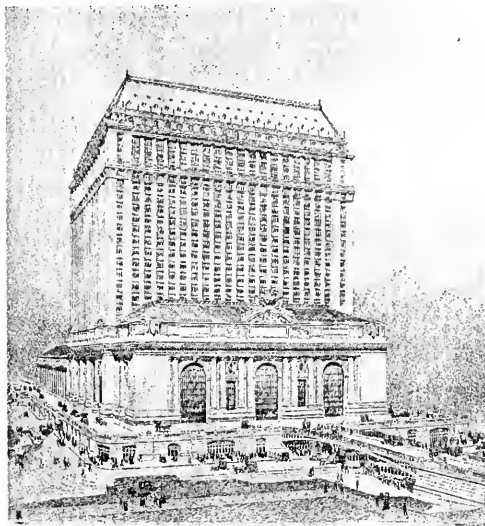


Figure 11 Whitney Warren's handwritten notes in the final design drawing of the 42nd Street façade.

Grand Central: Gateway to A Million Lives: 53.

1913-1947

Construction began in the summer of 1903, and Grand Central Terminal was officially opened at midnight on February 1, 1913. It was a good example of Beaux Arts classicism. Its Main Concourse was one of the greatest public spaces in the terminal. The Concourse was 275 feet long, 120 feet wide, 125 feet high,⁸ with 90-foot-high⁹ double-glazed walls with glass-floored walkways at the eastern and the western ends. On the ceiling, some 2,500 stars were painted onto a cerulean blue sky; 60 of these stars were illuminated in varying degrees of light levels. Along the north and south sides of this ceiling, five clerestory windows were set into the curved night sky. The effect was to bring the heavens inside the building.



Figure 12 *Grand Central Terminal in 1914*

Grand Central: Gateway to A Million Lives : 58.

⁸ 275 feet= 83.82m, 120 feet= 36.58m, 125 feet= 38.10m

⁹ 90 foot= 27.42m

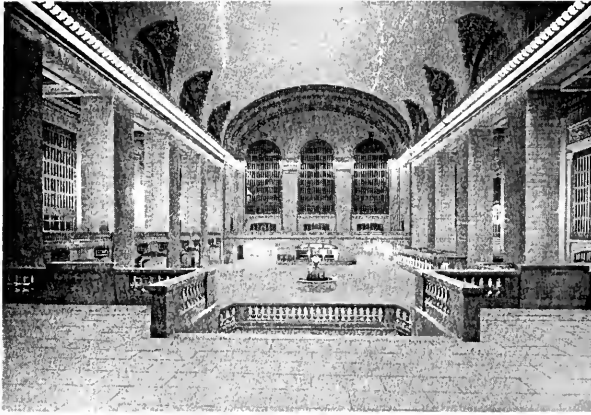


Figure 13 1913 view of the Main Concourse

Grand Central: Gateway to A Million Lives: 60.

Using Wilgus's concept of air rights, the land between 42nd and 52nd streets, which was used for the new passenger terminal, was developed for hotels, office buildings, apartments, clubs, and retail stores from 1913 to 1927.



Figure 14 William Wilgus, New York Central railroad's chief engineer

Grand Central Gateway to A Million Lives :48.

1950-67

After World War II, America was transformed into a nation of highways and automobiles. In Manhattan, the rising cost of real estate put pressure on the New York Central Railroad to find new sources of income from its terminal. One solution was to rent parts of the station for outside users. A highly visible example of this occurred in 1950, when the Kodak Corporation installed a giant screen on the East Balcony overlooking the Main Concourse and several other companies rented space in the station.¹⁰

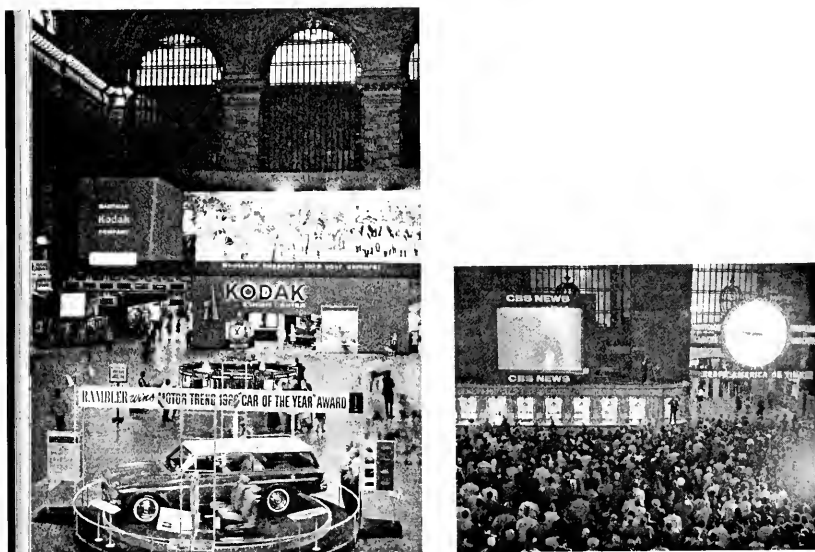


Figure 15 *Kodak screen, automobile, and clock in the Main Concourse.*

Grand Central: Gateway to A Million Lives: 98, 104

¹⁰ Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives.* New York: W.W. Norton and Company, 2000, 100.

On September 7th, 1954, Robert Young¹¹, chairman of the New York Central System, announced plans to erect the largest privately owned office building in the world atop Grand Central Terminal.¹² He said developing the Grand Central Terminal would mean that the railroad could utilize its valuable property holdings in the area to greater financial advantage. In his statement, he said that the railroad had asked certain architects and developers to make suggestions for utilization of the air rights over the terminal property. The chairman believed that the air rights were the most valuable part of the property. Moreover, substantial amounts of taxes were then being paid on them. Those air rights caused an operating deficit of \$24 million a year to the terminal. In 1954, the terminal structure itself was assessed for tax purposes at \$35 million and was being taxed \$1,331,250 annually. William Zeckendorf, president of Webb & Knapp, a real estate development company, estimated that a new building containing upward of 5,000,000 square feet¹³ in area would produce a return consistent with its cost and the value of the air rights. They proposed using I.M. Pei's¹⁴ "Hyperboloid" plan, I.M. Pei was one of the architects in Webb & Knapp. The proposed building would be 108 stories high and would contain approximately 5,000,000 square feet of office space, with floor areas in excess of 60,000 square feet per floor. It would be the world's tallest and largest commercial building. The building would cost \$ 100,000,000 to construct

¹¹ He won control of the New York Central in June 1953. Stetson, Damon, "World's Loftiest Tower May Rise On The Site of Grand Central Terminal", *New York Times*, 8 September 1954:36,1.

¹² Stetson, Damon, "World's Loftiest Tower May Rise On The Site of Grand Central Terminal", *New York Times*, 8 September 1954:36,1.

¹³ 100 square feet = 12.11 m²

¹⁴ He was born in China in 1917. He came to the United States to study architecture at MIT and Harvard and joined Webb & Knapp from 1948 to 1960.
<http://www.artandculture.com/arts/artist?artistId=1082>

and it would create a land value of \$100,000,000. This project contained construction on 42nd Street, Vanderbilt Avenue, 46th Street and Depew Place.

Two weeks later, Patrick B. McGinnis, president of the New York, New Haven and Hartford Railroad¹⁵ proposed a different office building scheme. They proposed a 55-story building designed by Fellheimer and Wagner¹⁶, New York architects.¹⁷ This building would contain approximately 4,000,000 to 6,000,000 square feet of floor space, a 2,400-car parking area, a rooftop heliport and restaurants and shops to keep as many of the building's 30,000 office workers out of the East Side midday pedestrian clog as possible.

They suggested replacing the station without disturbing its tracks, restoring the streets and rebuilding Park Avenue.



Figure 16 I.M.Pei's "Hyperboloid"

Grand Central: Gateway to A Million Lives: 4.

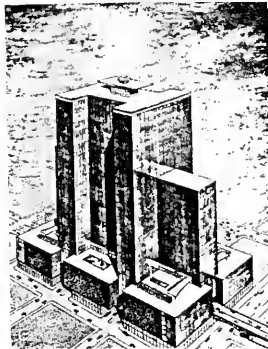


Figure 17 Fellheimer and Wagner's design

Architectural Record vol.116, No 5

(November 1954): 20

¹⁵ Joint owners of Grand Central Terminal with New York Central. Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000,4.

¹⁶ Fellheimer and Wagner was the successor firm to Reed & Stem. Source, same as above.

¹⁷ "Is Grand Central Terminal 'Outmoded'? Owners Consider Replacement Schemes". *Architectural Record* 116 no5 (November 1954):20.

These development plans brought a question to the public as to whether this monumental Main Concourse should be destroyed even if its owners claimed that its tax and revenue problems demanded it. According to the November, 1954 edition of *Architectural Forum*¹⁸, approximately 235 architects from all over the United States sent “saving the Grand Central Terminal” letters to Robert Young and Patrick McGinnis. However, not every one agreed; some developers and architects recommended both development plans. They argued, for greater convenience and that the Main Concourse was not architecturally significant.

The two railroad companies wanted to build one of the two schemes. New York Central Railroad chief executive officer Alfred Perlman threatened to end all commuter service into Grand Central and abandon the Terminal completely unless Mayor Robert Wagner and the State of New York helped him deal with overcoming his company’s losses. The two railroad managers decided to force Grand Central’s development and agreed to continue to work with developer Erwin Wolfson who had proposed Fellheimer and Wagner’s scheme. Wolfson hired Emery Roth & Sons to design Grand Central City: a complex of buildings that would not necessitate the destruction of the Terminal. He added Walter Gropius and Pietro Belluschi, who together designed the final scheme. This collaborated design was initially proposed in public on February 18, 1959. Its 55-story building¹⁹ would stand on a 6-story base which would cover all of the 151,000 square feet and would have 2,400,000 square feet of floor area, and an octagonal tower of metal, masonry, and glass. The building contained three legitimate

¹⁸ *Architectural Forum* 101 (November 1954):134-39

¹⁹ Schmertz, Mildred F. “The Problem of Pan Am”. *Architectural Record* 33 no5 (May 1963): 151-8. When it was built, it became 59-story building.

theaters, restaurants, a private club with terrace, TV studios, and office space. This building was completed in 1963 as the Pan Am building.²⁰

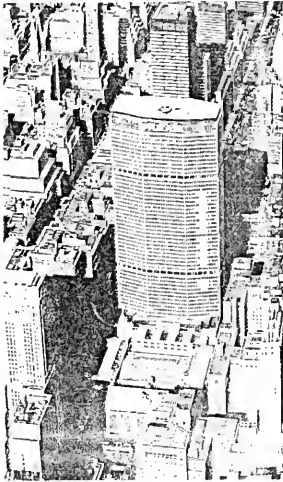


Figure 18 Pan Am Building, 1963

Architectural Forum (November 1963) Vol.119:106



Figure 19 Met Life Building, 2002

Taken by the author

In the summer of 1960, installing bowling lanes was proposed for within the Main Concourse.²¹ The scheme was that 44 bowling lanes would be installed in three tiers lowering the waiting room ceiling from 58 to 15 feet. The first level would house the headquarters and a 600 seat, four-lane tournament arena, with built-in telecasting equipment for the Gothams, the New York team in a new professional National Bowling League. It would also contain a 200-seat restaurant and upper tiers would have 20 lanes. Installation costs, including air conditioning the severely truncated waiting

²⁰ Known today as the Met Life building.

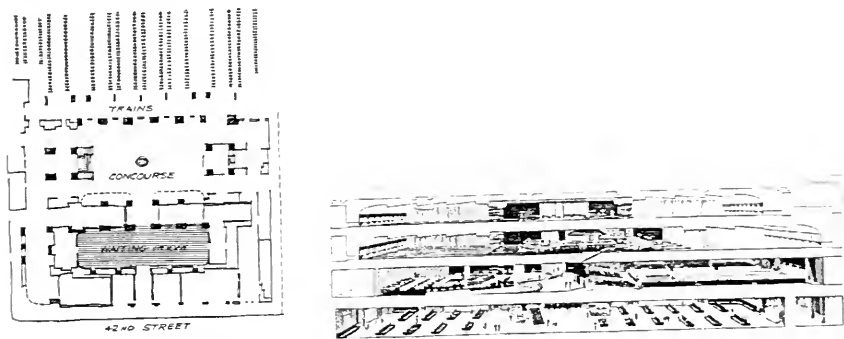
²¹ "Bowling Over Grand Central", *New York Times*, 10 January 1961:46.

room below, were estimated at approximately \$3,000,000. The architect was Vito J. Tricarico in a association with industrial designer Lino G. Ferrari, both of whom were from New York. The New York chapter of the American Institute of Architects, supported by other civic and aesthetic groups opposed the project. AIA President Frederick J. Woodbridge wrote a letter to Mayor Wagner before the city's Board of Standards and Appeals on an application for a zoning variance to allow construction of the alleys. The letter said some architects' organizations took the position that any construction in this air space would be "a shocking desecration of a nobly designed room, constructed of excellent workmanship, and also an infringement of public interests and the public good."²² On January 10 1961, a public hearing was held by the Board of Standards and Appeals. After a two hour session listening to eleven opponents and three supporters of the variance application, the Board of Standards rejected it 4 to 0, though it was only a technical decision for the architects. Both the existing zoning ordinance for New York and the new one to become effective the next December specifically barred bowling alleys in a restricted retail zone and the proposal was refused by the Board of Standards. On the other hand, the terminal owners were still free to build in this air space for some other approved uses for the high ceiling waiting room. They could seek a court order to reverse the Board or try to have the zoning changed.²³

²² "Architects Beat Plan for Grand Central Bowling", *Architectural Forum* 114 (February 1961):9.

²³ "Architects Hit Plans for Grand Central Bowling", *Architectural Forum* 114 (January 1961):9,11.

Figure 20 Scheme of Bowling Alleys



Architectural Forum vol.114 (January 1961): 11

Meanwhile, the Pennsylvania Railroad's plan to demolish Penn Station was made public in 1960. The plan was to demolish the existing building and build a 33-story skyscraper with a sports place.²⁴ In 1962, AGBANY, the Action Group for Better Architecture in New York as formed by Jordan Gruzen, Norman Jaffe, Diana Kirsch, Peter Samton, Norval White, and Elliot Willensky, began to fight the demolition plan. The city planning under Mayor Wagner's leadership had allowed the special permit and enabled the Madison Square Garden Corporation to demolish Penn Station in the same year. The October 30, 1963 *New York Times* said "Monumental problems almost as big as the building itself stood in the way of preservation; but it is the shame of New York, of its financial and cultural communities, its politicians, philanthropists and planners, and of public as well, that no serious effort was made..... Any city gets what it admires, will pay for, and , ultimately, deserves. Even when we had Penn Station, we couldn't afford to keep it clean. We want and deserve tin-can architecture in a tin-horn

²⁴ This is known as Madison Square Garden today.

culture. And we will probably be judged not by the monuments we build but by those we have destroyed.” In August 1963, the demolition began and continued to 1965.²⁵

In response, a reversal of sorts occurred in 1965. On April 19, 1965, Mayor Wagner signed the New York City Landmarks Preservation Law, which established for the first time a mechanism for identifying and managing the city’s architectural heritage. The law provided for the commission to have a membership consisting of at least three architects, a realtor, a city planner or landscape architect, an historian, and at least one resident from each of the five boroughs. A year after its establishment, on May 10, 1966, the Landmark Preservation Commission held a public hearing on the proposed designation of Grand Central Terminal as a landmark. After several public hearings on August 2, 1967 the 11 member Landmark Preservation Commission designated the exterior of Grand Central Terminal a landmark. This was because of its special character, historical and aesthetic qualities, and value as part of New York’s development, heritage, and cultural history.²⁶

1967-78

Less than one year after the designation of Grand Central, in February 1968, its owner, New York Central merged with the Pennsylvania Railroad and formed the Penn Central Company. Then UPG properties, Inc., led by British developer Morris Saady, leased the air development rights over the terminal from the Penn Central for 50 years

²⁵“Demolition Starts at Penn Station”, *New York Times*, 19 October 1963:1:24.

“Farewell to Penn Station”, *New York Times*, 30 October 1963: 38.

²⁶ Belle, John., and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000, 10.

at \$3,000,000 a year. The architects Marcel Breuer & Associates made a first design of building a new \$100,000,000, 55-story, 800 feet tall, 310-foot wide, 125 feet deep tower. It would sit on top of Grand Central Terminal but would not totally destroy the building, but only its interior, and would be located just 221 feet south of the Pan Am building.²⁷ In order to achieve this plan, an application for a Certificate of No Exterior Effect was made to the New York City Landmark Preservation Commission by the Penn Central Company, UPG Properties, the New York and Harlem Railroad Company, and the 51st Street Realty Corporation.²⁸ For the Commission, there was no “legal” recourse to protect the Terminal since the Beaux-Arts exterior was designated as a landmark but not the interior. Moreover, for the city planning commission, they could deny the building’s construction, though it had no real power to do so since the tower was designed completely within the zoning law and needed no commission control. They called it “the wrong building in the wrong place at the wrong time.”²⁹ That is about all they could say. On September 20, 1968 the Commission rejected the proposal. A second proposal was made again by the architects Marcel Breuer & Associates and applied to the Landmark Preservation Commission for a Certificate of Appropriateness on January 20, 1969. Known as Breuer II, the tower was designed 3-stories taller than Breuer I, and would have demolished much of the Terminal building though the Main Concourse would be preserved and restored. UPG said that the concourse interior was the only part of the building worth saving, that the exterior was not worth designating, and that it was

²⁷ “Grand Central its Heart belongs to Data”, *New York Times*, 23 June 1968: 10,4.

²⁸ The New York Harlem Company, the 51st Street Realty Corporation are subsidiaries of Penn Central. UPG Properties, Inc. incorporated after the landmark designation.

²⁹ “Jumbo Atop Grand Central”, *New York Times*, 20 June 1968:44.

a smarter choice to replace the current building with a good building by a famous architect than to risk, in the future, one being built by a lesser talent. Many in the architectural community supported Breuer's design.³⁰ Suggesting that preserving the old kept us trapped in the clutches of the past. However, the vast majority of local and national architectural organizations spoke against the demolition plan, despite their respect for Breuer as one of their own. On August 26, 1969, Breuer I and Breuer II had denied a Certificate of Appropriateness by the Landmark Preservation Commission and the developers were denied the right to build above Grand Central. The chairman of the City Planning Commission and a representative of City Planning Department tried to solve the stalemate by offering Penn Central and the developer alternative sites to which they could transfer the unused development rights. This was set for the developers by the city to help get a return without destroying the Grand Central. The Biltmore block on Vanderbilt Avenue between 42nd and 44th streets became the agreed upon site on which to develop a 21,000,000 square foot office tower, of which 13,000,000 square feet would constitute development rights transferred from Grand Central. The city had even gone to change its zoning code to make this alternative scheme. While this alternative scheme was being negotiated, the United State's economy went into a depression and New York City's real estate market went into a downturn. Therefore UPG Penn Central decided it was not economical to build at the Biltmore site and decided to fight in the court.³¹ On October 7, 1969, Saddy and UPG Penn Central had

³⁰ Belle, John., and Maxinne R. Leighton, *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000, 26.

³¹ Huxtable, Ada Louise, "The Stakes are High for all in Grand Central Battle". *New York Times*, 11 April 1968: 28.

filed a lawsuit against the city in the Supreme Court of the State of New York.¹⁷ They charged that the Landmarks Commission's refusal caused financial loss and that it was a "taking"¹⁸ of their property without just compensation and claimed \$8,000,000, representing \$8,000,000 in lost earnings to Mr. Stady and the railroad's \$8,000,000 a year rental.¹⁹ In 1970 a group of lawyers in the city with impressive civic, political and judicial credentials joined in the defense of Grand Central Terminal. The lawyers joined the case as participants by invitation from the Municipal Art Society. The case was heard by Justice Irving H. Saypol. On January 26, 1975 Justice Saypol invalidated the landmark designation of Grand Central Terminal.²⁰ He did not question the constitutionality of the city's landmarks law, but he did find that the law's application in the case of Grand Central Terminal was unjust. He determined that the designation made an economic hardship on the owner who went bankrupt in 1971. Therefore it was considered as "taking of property". Moreover, the Pan Am building had already caused the damage to the landmark building that the Commission argued the owner was willing. In addition, the City Planning Commission and City Planning Department's alternative suggestion did not provide enough compensation for developers and the Railroad Company. His ruling was that there was a legal taking of private property for public use without compensation.

¹⁷ - The lowest court in New York State.

¹⁸ Penn Central said that the landmark designation statute had "taken" the development right from them.

¹⁹ "New York City's Landmarks Commission gives Grand Central Station a reprieve" *Architectural Record* 140:20- 21 October 1975: 37.

²⁰ Waggoner, Walter H. "An Impressive Barrier of Legal Talent Joins Battle to Save Grand Central Terminal," from *Democrat*, *New York Times*, 31 Jan. 1975: 13.

Within one month of Saypol's ruling, the Grand Central Terminal was listed on the National Register of Historic Places. On January 30, 1975, the architect Phillip Johnson and former first lady Jacqueline Kennedy Onassis formed the Committee to Save Grand Central Terminal, organized by the Municipal Art Society. They feared that Penn Central would eventually decide to advance their scheme, though real estate specialists said that the construction of the 59-story office tower in midtown Manhattan would not be economically feasible given that day's market and this would give the time for the Committee to fight for the preservation of the terminal.

After Justice Saypole's ruling, the city appealed his decision on the constitutionality of the city's action. On December 16, 1975, the Appellate Division of the State Supreme Court voted 3 to 2 to overturn the Justice Saypole decision and the landmark status of the Terminal was reinstated. Judge Francis T. Murphy denied Penn Central's scheme and in his opinion, called the Terminal "a major part of the cultural and architectural heritage of New York City." The hardship of "taking" might be suffered by Penn Central because of the landmark designation, but he said "such hardship in the proper exercise of the city's police power must be subordinated to the public weal." Moreover, he stated that the company had failed to show that it had taken advantage of other means to increase revenues from Grand Central before petitioning the court for permission to erect the tower. The Terminal was ironically controlled not by Penn Central but by the Metropolitan Transportation Authority, which leased it from Penn Central in 1972 and had recently planned a restoration program for the building.³⁶

³⁶ Henry, Diane, "Jackie Onassis Fights for Causes", *New York Times*, 31 January 1975:37.

In the same month, December 1975, the railroad decided to appeal to the state's highest court, the New York Court of Appeals in Albany.³⁷ On March 5, 1976, Penn Central reported that despite a narrowing of its December loss, the company lost a record \$218.9 million in 1975, up from \$178.2 million in 1974.³⁸ On June, 23, 1977 the Court of Appeals upheld the order of the Appellate Division. The court wrote in support of the decision that the "economic return of Grand Central should include an imputed value based on the increased business in the hotels and office buildings owned by Penn Central which is generated by the presence of the Terminal."³⁹ Also, the development rights could be transferred to a number of other properties owned by Penn Central. The Railroad Company and developers appealed to the final option, the United States Supreme Court. The case was accepted by the Supreme Court in September 1977 as the first land use regulation case of any type to reach the Supreme Court.

Penn Central claimed that to preserve social and cultural landmarks through the Landmark Preservation Commission's designation system might be considered as a "taking" of private property for public use without compensation, in violation of the Constitution. On the other hand, New York City argued that there was no need for the Supreme Court to take the case as it was really a matter of municipal law that had been decided by the highest court in New York. The Supreme Court agreed to take the case on April, 17, 1978. One day before the Supreme Court of the United States hearing, New York celebrities traveled to Washington aboard a train called the "Landmark

³⁷ Goldberger, Paul, "Grand Central Reinstated as a Landmark by Court", *New York Times*, 17 December 1975:33:1.

³⁸ "\$218.9 Million Loss is Listed by Pennsy", *New York Times*, 6 March 1976:31,38.

³⁹ Goldberger, Paul, "Grand Central Reinstated as a Landmark by Court", *New York Times*, 17 December 1975:33:1.

Express” chartered by the Municipal Art Society and the Committees to Save Grand Central.⁴⁰ The New York City Mayor did not make the trip, though there were more than 300 socialites, entertainers, politicians, writers, artists, and other numerous big names such as Jacqueline Kennedy Onassis, who all paid \$60 each to join round-trip. The train made stops in Philadelphia, Wilmington, Del., and Baltimore en route to pick up more supporters. When Jacqueline Kennedy Onassis was asked why she actively joined in this movement, she answered “If Grand Central Station goes, all the landmarks in this country will go as well. If that happens, we’ll live in a world of steel and glass. This is an issue that represents all Issues.”⁴¹ Moreover, Fred Papert, then head of the Municipal Art Society, said he believed the Supreme Court would uphold the landmark status and block the construction of the proposed office tower to preserve the terminal’s architectural lines and the sense of history and nostalgia the station had engendered.

On June 26, 1978 the Supreme Court ruled that New York City could indeed prohibit the construction of a 59-story office building above Grand Central Terminal because the tower would significantly alter the terminal’s status as a New York City historic landmark.⁴² In a 6 to 3 ruling, the justices rejected the argument of the owners of the 65- year-old railroad station. The Supreme Court accepted the argument of New York City that local landmark regulation served a substantial public purpose and was a legitimate basis for regulating land use. Penn Central claimed that the air rights were a

⁴⁰ “Celebrities Rides the Rails to Save Grand Central”, *New York Times*, 17 April 1978:D9.

⁴¹ “Celebrities Rides the Rails to Save Grand Central”, *New York Times*, 17 April 1978:D9.

⁴² Weaver, Warren Jr., “Tower Over Grand Central Barred as Court Upholds Landmark Law”, *New York Times*, 27 June 1978:1,B2.

separate property and had been totally taken; though Justice William J. Brennan stated that the application of landmark law did not interface with the historic use of the landmark as a terminal and the record recognized that Penn Central was permitted a reasonable beneficial use of the landmark. The landmark's law had not affected a "taking." The court concluded that Penn Central/UGP Properties' Fifth Amendment rights had therefore not been violated. Associate Justice William H. Rehnquist wrote for the minority "If the cost of preserving Grand Central Terminal was spread evenly across the entire population of the City Of New York, the burden per person would be in cents per year, a minor cost that the city would surely concede for the benefit accrued."⁴³ But instead, Justice Rehnquist said the "city would impose the entire cost of several million dollars per year on Penn Central ---but it is precisely this sort of discrimination that the Fifth Amendment prohibits."⁴⁴ This court's decision made a wave of new landmark designations by municipalities that had been hesitant to try to preserve commercial properties because of possible legal challenges. Therefore this decision was important not only for New York but also for other cities throughout the country.

1990-98

A \$200 million project to implement the Beyer Blinder Belle Master Plan for the Terminal in 1988, and the renovation project started in 1990 and ended in 1998. During the project, the Metropolitan Authority signed a 110-year lease on Grand Central from

⁴³ Weaver, Warren Jr., "Tower Over Grand Central Barred as Court Upholds Landmark Law", *New York Times*, 27 June 1978:1,B2.

⁴⁴ Weaver, Warren Jr., "Tower Over Grand Central Barred as Court Upholds Landmark Law", *New York Times*, 27 June 1978:1,B2.

the successor company bankrupted Penn Central. With long-term control of the building secured, the MTA asked the private sector Venture Inc to invest in a comprehensive restoration of the station. In the Main Concourse the giant Kodak sign was removed, a grand stair which responded to the west stair was added to the east side of the Concourse, the Sky Ceiling restored, retail spaces increased, and spaces restored which had been changed from the original plan. *New York Times* ⁴⁵wrote “Gateway to the continent returns in all its glory” when the terminal officially reopened on October 1, 1998.



▼ **Figure 21** *Grand Central Terminal, 2002*

Photo taken by the author

⁴⁵ Saches, Susan, “From Gritty Depot, A Glittery Destination”, *New York Times*. 2 October 1998: B1-B6.

Chapter 2 United States Preservation Planning

The Federal, state, and local government roles and New York Landmark Commission

Federal Role⁴⁶

The federal role in historic preservation expanded after passage of the National Historic Preservation Act in 1966. The Act established the National Register of Historic Places and a review process to protect historic buildings threatened by federal funded projects. The National Register provides three advantages.

1. Owners are eligible for federal preservation grants.
2. Income-producing properties are eligible for federal tax credits for rehabilitation through the Tax Reform Act of 1986.
3. Properties receive limited protection through Section 106 review for federally assisted projects.

Section 106: Of the National Historic Preservation Act provides that the head of any federal agency must take into account a project's effect on a site included in or eligible for inclusion in the National Register before approving the use of federal funds or issuance of a federal license. Similarly, Section 110 requires federal agencies to undertake planning and actions necessary to minimize harm to a historic property under its jurisdiction and afford the Advisory Council on Historic Preservation an opportunity to comment before undertaking the project.

⁴⁶ General Source Williams, Kristine M. "Preserving Historic Resources". *Land Use Law* (June 1990):3-8.

The Advisory Council on Historic Preservation: Created by the Act, the Council is an independent federal agency in the Executive Branch that advises the President on historic preservation policy and comments on federally assisted projects that could affect historic properties. There are 19 Council members appointed by the President, including the Secretaries of Interior, Agriculture, Transportation, and Housing and Urban Development. The Council establishes the methods for its role in protection of historic and cultural properties, which is ordered in the National Historic Preservation Act.

Methods: The federal agency undertaking a project coordinates with the state Historic Preservation Officer to determine whether the project would affect a property listed on or eligible for listing on the National Register. These findings are forwarded to the Advisory Council for review. If the project would damage, or “adversely effect” the historic property, the State Historic Preservation Officer negotiates with the federal agency and affected members of the public to establish a Memorandum of Agreement on an appropriate approach to the project. This Agreement is then presented to the Advisory Council for approval. If the State Historic Preservation Officer finds any damage effect or has reached an agreement on appropriate way with the federal agency, the Council may simply review and sign the summary findings. The Council has the strongest role if projects will damage on historic properties, and conflict has occurred between the federal agency and State Historic Preservation officer. Then the council may hold public hearings and help negotiate an agreement between the state and federal agencies involved.

State Role

Under the National Historic Preservation Act, each state must establish a state historic preservation program and designate a State Historic Preservation Officer to manage the program. Their responsibilities include: preparing and carrying out a comprehensive statewide historic preservation plan, coordinating statewide survey and inventory of historic resources, identifying and nominating properties eligible for inclusion in the National Register Program, and carrying out Section 106 review of all federally funded projects in the state that affect properties listed or eligible for listing on the National Register. States must also manage federal historic preservation grants. Grants are offered for historical surveys, nominations to the National Register, planning, public education, project plans and specifications, and archeological projects. Finally, the National Historic Preservation Act requires States to assist in developing local historic preservation programs, including certifying local governments so they can be managed by federal funding and have more authority in the National Register nomination process.

Local Role

The Certified Local Government program is a federal-state-local partnership established in 1980 in amendments to the National Historic Preservation Act of 1966. The Certified Local Government program allows recognized local governments to establish their own historic preservation programs, which meet both federal and state standards for being included in the national historic preservation program and process. The New York City Landmarks Preservation Commission is one of the local agencies

with such a role in identifying and designating the city's landmarks and the buildings in the city's historic districts. It also regulate changes to designated buildings.

New York City Landmark Commission ⁴⁷

The New York City Landmark Preservation Commission was established in 1965 when Mayor Robert Wagner signed the local law creating the Commission. It consists of eleven Commissioners including at least three architects, one historian, one city planner or landscape architect, and one realtor. There must be at least one resident of each borough on the Commission. And also there are unpaid part time Commissioners, the full time Chairman, and full time staff. The Commissioners, the Chairman, the Vice Chairman are appointed by the Mayor with the advice of the City Council for three years terms. The Commissioners meet several times a month for public hearing and meetings. At those meetings, they discuss policies and they review, discuss and vote on landmark designations and applications to make changes to designate properties and establish guidelines for future alternations to designated buildings. The Landmarks Law had stated that there are six purposes to protect the landmarks:

1. Safeguarding the city's historic, aesthetic, and cultural heritage.
2. Helping to stabilize and improve property values in historic districts.
3. Encouraging civic pride in the beauty and accomplishments of the past.
4. Protecting and enhancing the city's attractions for tourists, thereby benefiting business and industry.
5. Strengthening the city's economy.

⁴⁷ All information is from New York City Landmark Commission web site <http://www.nyc.gov/html/lpc/>.

6. Promoting the use of landmarks for the education, pleasure, and welfare of the people of the city.

To be designated as a New York Landmark is different from listing in the National Register. The National Register of Historic Places is a list of buildings and listing in the sites of local, state, or national importance. This program is administrated by the National Park Service through the New York State Office of Parks, Recreation, and Historic Preservation. The National Register has no connection to the Landmarks Preservation Commission, although many of New York City's individual landmarks and historic districts are also listed on the National Register.

Designation System

To be designated by the New York City Landmark Commission, the property must be at least 30 years old and must possess "a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the city, state, or nation". The Commission designates to four types of landmarks.

1. **An individual landmark** Individual landmarks are properties, objects, or buildings. Objects and buildings are also referred to as "exterior" landmarks since only their exterior feature has been designated. (This technicality caused the problem for Grand Central Terminal case is that the developer tried to build a new skyscraper not changing its exterior.)
2. **An interior landmark** An interior landmark is an interior space designation. An interior landmark must to be accessible to the public regularly. The Grand Central Terminal is also designated as an interior landmark.
3. **A scenic landmark** A scenic landmark is a landscape feature or group of

features. Scenic landmarks must be situated on city owned property.

4. **An historic district** An historic district is an area of the city that represents at least one period or style of architecture typical of one or more areas in the city's history.

The New York City Landmark Commission's Landmarking Process

1. Requests for Evaluation

The Landmark Preservation Commission (LPC) receives suggestions for designation from interested citizens, property owners, community groups, public officials, and others. Landmarks Commissioner and staff may also identify potential properties for consideration. The Commission asks members of the public who suggest for potential designation to fill out Request for Evaluation (REF) form. This form requires information about the property.

2. Evaluation

Once the LPC receives a request, an REF Committee will review the materials submitted and discuss whether the property meets the criteria for designation. The REF Committee is composed of the Chairman, the Executive Director, the Chief of Staff, the Director of Research and other agency staff members. The Director of Research will then send a letter to the person who submitted the request noticing him/her of the committee's determination.

3. Calendaring and Commission Review

If the RFE Committee determines that a proposed historic property merits further consideration, the property is reviewed by the Designation Committee, which consists of five Commissioners. The Designation Committee then votes on whether to send the

property to the full Commission for review. The full Commission reviews such potential landmarks at public meetings. At these meetings the Commission can vote to schedule a public hearing on the properties they believe merit further review.

For structures being considered as individual landmarks, the LPC staff usually contacts the owner after the Designation Committee votes to send the item to the full Commission to discuss the meaning of landmark designation and the designation process. One or more meetings and/or site visits are scheduled with the owner or owner's representative to discuss potential regulatory issues.

4. Public Hearing

The LPC holds a public hearing for each property that the full Commission has voted to consider for designation. Notice of the hearing is published in the City Record and sent to the property owner, the City Planning Commission, and the affected community boards and elected officers.

At the hearing a member of the Research Department makes a brief presentation about the property under consideration. The Chairman then asks whether the owner or a representative of the owner would like to speak. All other interested parties are then encouraged to present their opinions on the proposed designation. Interested parties can also submit written statements about the proposed designation at the hearing or after the hearing, up to the time that the Commission votes on the proposed designation.

5. Discussion and Designation Report

After the hearing, the Commissioners discuss the proposed designation at one or more public meetings. During this period, when Commissioners are considering the property, the Research Department writes detailed designation reports. It describes the potential

landmark's architectural, historical, and/or cultural significance. A draft copy is sent to the owner for review and discussion.

6 . Commission Vote

The Commission votes on the designation at a public meeting. Six votes are needed to approve or deny a designation. By law, landmark designation is effective upon the Commission's vote, and all rules and regulations of the Landmarks law are immediately applicable. Within ten days, the LPC files copies of the final designation report with the City Council, the City Planning Commission, and other city agencies. The LPC also sends a Notice of Designation to the property owner and registers the Notice at the City Register's or County Clerk's Office.

7. City Planning Commission Report

For all designations, the City Planning Commission has 60 days to submit their report to the City Council on the effects of the designation as it relates to zoning, projected area involved. For historic districts, the City Planning Commission must hold a public hearing prior to issuing their report.

8. City Council Vote

The City Council has 120 days from the time of the LPC filing to modify or disapprove the designation. A majority vote is required. The Mayor can veto the City Council vote within five days and the City Council can override a mayoral veto by two-thirds vote within ten days.

Landmark property owner's duty

The Landmark Law provides that there are three things that landmark property owner must do:

1. The owner must obtain prior approval from the Commission before doing any work on the building.
2. The owner must follow and abide by all permits and other conditions required by the Commission.
3. The owner must maintain the property in good repair to ensure that the outside portions of the building (or interior if it is designated interior space) do not become deteriorated or dilapidated.

To help protect city landmarks from inappropriate changes or destruction, the Commission must approve in advance any alteration, reconstruction, demolition, or new construction affecting the designated building. (Ordinary exterior repairs and maintenance, such as replacing broken window glass or removing small amounts of painted graffiti, do not require the Commission's approval.) A Landmarks Commission permit for interior work is required in three cases. First, when the work requires a permit from the Building Department, second, when a work on the interior affects the exterior and, the third when the interior has been designated by the Landmarks Commission as an interior landmark. When the Landmarks Law was passed there was a concern that certain owners might allow their historic buildings to deteriorate to such a degree that the buildings would be in danger of losing their significant features or even of falling down. To prevent such "demolition by neglect", the Landmark Law requires that designated properties be kept in good repair. This provision is similar to the Building Department's requirement that all New York City buildings must be maintained in a safe condition.

Administrative fine system

The Landmark Commission has the rights to seek civil fines for violation of the Landmark law. There are five steps in the process of the fine system.

1. The Warning letter

A warning letter is sent by the Commissioner to the person who is responsible for the property when the Commission believes that a violation has occurred. It will outline the violation and give the recipient an opportunity to comply with the regulations or appeal to the Commission to legalize the alteration in question. If the matter is resolved, a penalty may be assessed. The warning letter constitutes the first of two, called grace periods, in which a violation can be rectified without the payment of a fine. A Warning letter is not required prior to an initial notice of violation (NOV) in two cases, either when the violation is intentional, or when a stop work order has been ignored.

2. Notice of Violation

If the violation is not corrected after the warning letter, a Notice of Violation (NOV) is issued. The notice sets a date for a hearing at the Environmental Control Board (ECB). If the NOV recipient pleads guilty to the violation and applies to the Commission before the hearing date to cure the violation or have the alternation legalized, no fine will be imposed. This period forms the second and final grace period.

3. The Hearing

If the person receiving the NOV does not take advantage of the grace period, or wants to contest the NOV, a hearing is held at the ECB. The person receiving the NOV is required to attend the hearing and may argue his/her case. If the court finds in favor of

the defendant, any fine will be imposed. If the amount due for a 1st offence has exceeded a 90-day period, will be assessed.

4. The Second NOV

The Commission may serve a second NOV for the same violation if a person has failed to cure the violation within 15 days of having been found liable and hearing. A second NOV also may be served if a person is placed guilty to the initial NOV and subsequently failed to obtain a permit or act the required work. Within the second NOV, there are no grace periods and a fine will be imposed.

5. Subsequent NOV's

If a person fails to cure the violation even after the second NOV, the Commission may issue subsequent NOV's until the violation is cured. As is the case with the second NOV, subsequent NOV's are accompanied by grace periods.

The amount of fine and fine depends on the severity of the violation. The Commission Procedure Law defines two types of violation.

Type A

Type A includes serious violations of important architectural elements such as corners, doors, windows, and stairways. Construction of porch or deck and additions may be included in this category. First time Type A violations are punishable by a fine of up to \$5,000. If a second NOV is issued, there is a fine of up to \$15,000, with a minimum fine of \$5,000.

Type B

Type B violations include all other, less serious infractions, such as painting a facade a new color, replacing a single window, or installing a light, sign, flagpole, or banner. First time Type B violations are fined up to \$50 per day, with a minimum fine of \$500.

Grand Central Terminal

Grand Central Terminal went through the Landmark Commission's designation process and was designated as a New York City Landmark on August 2, 1967. After the designation, Grand Central Terminal's developers asked the Landmark Commission for a permit to allow construction of a 55-story building atop the Terminal. Because the owners were complying with the Commission's permitting process, the administrative fine system did not work for its case. The landmark status has strong power, in that the owner needs a permission to construct or renovate the landmark property. Hence, the owner of Grand Central Terminal said the designation had taken their development rights and the developers fought with the Landmark Commission at the court. The Supreme Court decided that the designation by the Commission of Grand Central Terminal as a landmark of the New York City in 1978 did not constitute a taking. This result shows a successful outcome of citizens' concern for historical properties and creating the city's character to which they contribute.

Chapter 3 Restoration of Grand Central Terminal⁴⁸

After the victory in the Supreme Court in 1978, New York Metropolitan Transportation Authority (MTA) took over the management of Grand Central Terminal from Penn Central. Five years later, it established the Metro-North Commuter Railroad to run the three regional lines that operated out of the Terminal. The New York Preservation Commission would not pay the construction fee; hence Metro-North had to consider how they were going to cover it. The first president of Metro-North, Peter E. Stangl led Metro-North's first five year capital program from 1982 – 86, and allocated \$12 million for a careful mix of projects. \$4.5 million went to roof repair. The Terminal roof was repaired and the waiting room, one of the Terminal's major interior spaces, was restored with its original Botticino marble and ornamental plaster work. Metro-North had made small improvements in the restoration project with its limited funds. In 1988, at the celebration of the Terminal's 75th birthday, the citizens who had fought to save the building helped to focus public attention on a landscape restoration project. Architect Hugh Hardy and his colleagues at the Municipal Art Society held an exhibition showing historical photographs. The exhibit revealed some of the glories that had long been covered up, altered or removed. Economist Katherine Welch Howe developed marketing strategies to rejuvenate the terminal's retail and cultural facilities.

⁴⁸ General Source are Belle, John. and Maxinne R. Leighton. *Grand Central— gateway to a million lives*. New York: W.W. Norton and Company, 2000. Pearson, Clifford A. "Beyer Blinder Belle's makeover of Grand Central Terminal involved careful restoration and critical changes". *Architectural Record* 187(February 1999): 84-95. Schemrtz, Mildred F. "Building on the Past". *Architecture* 84 (May 1995):165-9.

The public's response to all this attention focused on Grand Central was to persuade Metro-North to design a restoration master plan to move the project forward. The purpose of the master plan would be to describe a vision for the building's future:

1. How to modernize the railroad facility
2. How much the cost would be and how to use funding as it became available.
3. What potential strategies could be explored for securing the Terminal's future.

Stangl believed that without a master plan, there would be no long-term, broad based public support on which to move ahead and obtain the funds necessary to restore the Terminal. A public selection process to choose a design team was initiated in the fall of 1988 and the architectural firm Beyer Blinder Belle Company was selected to create the master plan. fourteen professional firms cooperated in representing all of the restoration, design, and engineering skills needed. The restoration team knew that in order to capture public support, something had to be done that was visible to the Terminal's everyday user as soon as possible. The team decided to remove the Kodak sign on the East balcony. It was a challenge for the Metro-North, since Kodak paid about \$45 million a year since 1950. Stangl agreed to this plan because he thought it would be more than a symbolic gesture. Positive response and support of the public began to grow after removing the Kodak sign. The press also began to take the restoration project seriously. The MTA announced the ambitious \$425 million master plan for the complete restoration of the building and their commitment to move the plan forward with funding from their next capital program, scheduled for 1992-96.

Beyer Blinder Belle had test cleaned a highly decorated column bay that enframed the waiting room's ceiling. The contrast between the restored and unrestored fabric

showed what was possible for the restoration. Nine months after the first column was restored, the Beyer Blinder Belle raised the \$8 million needed for a full restoration. The test cleaning helped to raise and save money. Metro-North was awarded \$2.8 million in federal funding for the restoration of the ceiling, and the experimental research and testing brought the original estimate of \$14.6 million down to \$4.2 million.

The master plan was presented at a public hearing on April, 1990. The overall cost was planned approximately \$425 million, and of that, \$135 million was proposed to come from MTA's capital program for 1992-96, \$97 million from the 1997-2001 capital program, and \$193 million to be funded from sources outside of MTA's capital programs.

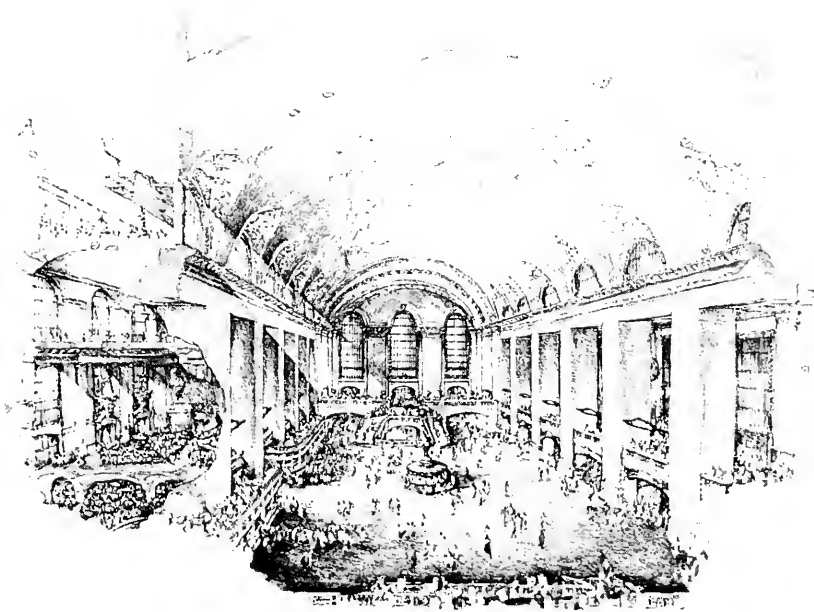


Figure 22 *The Beyer Blinder Belle's restored Grand Central Terminal vision*

Grand Central Gateway to a Million lives:120.

Raising the funds

Fred Harris, the director of MTA's Real Estate Department, told Stangl that though the master plan was comprehensive and insightful, it contained no answers to the question of how to obtain the hundreds of millions of dollars necessary to carry out restoration. Harris pointed out the plan did not identify any method by which the building could be legally protected from demolition or overbuilding should the legal battle be revived by the building's owners, Penn Central. He urged that these problems be addressed through the joint efforts of four legal Entities:

1. Metro-North, to continue to operate the railroad and related support facilities.
2. MTA or a new MTA subsidiary to hold legal title to the Terminal.
3. A non-profit corporation with a board of prominent New Yorkers committed to the preservation of the Terminal.
4. A for-profit corporation to provide a financing means in return for participation in future commercial revenues.

To forward the master plan, significant legal, political, and economic realities were still needed.

The MTA did not have any ownership of the Terminal other than a lease that would expire in 2032, that did not justify spending hundreds of millions of public dollars. Also, the Terminal still had the right of development of 1.8 million square feet of space which was given by Penn Central in the 1978 Supreme Court decision. This right would make acquisition costs unaffordable. MTA's real estate lawyers set about working with the New York City Planning Department to create a Grand Central special district within the boundaries of which the Terminal's available development rights could be

transferred. After months of negotiation and public hearings in the spring of 1992, city sponsored legislation was passed and MTA acquired a 110 year lease on the terminal building. In 1994, six years after the project was awarded, MTA decided to move forward with the master plan.

For politicians and public administrators, the public- private partnership was a useful vehicle for building large scale projects at a time when traditional public funding sources were bottoming out. For private sector developments and real estate investors, it offered them access to publicly indemnified financing, thus reducing or eliminating risk in exchange for greater public scrutiny and accountability. William Jackson Ewing Inc., who had originally been hired in 1988 as retail marketing consultants, formed a joint venture partnership with LaSalle Partners called GCT Venture to lease, construct, and manage the restoration plan, which was now renamed the Grand Central Revitalization Plan. MTA neglected the request of GCT Venture to invest financially in the projects. In 1994, MTA came to an agreement with GCT Venture that would form the basis for implementing the Grand Central Terminal Revitalization Plan.

Projects

The Grand Central Terminal Revitalization Plan had seven main projects for restoration and modernization of the terminal.

1. The historic fabric of the main concourse, lower concourse, sky ceiling, and other public areas throughout the terminal would be restored.

The restoration of the sky ceiling was one of the difficult projects. The ceiling was not original. In 1945, the ceiling was redone and panels were glued to the 1913 work to hide the water damage that occurred in the 1930's from the leaking roof. Beyer Blinder Belle decided whether to clean and touch up the less sophisticated painting from the 1940's or to try to restore the seriously damaged original mural. The project director, Douglas McKean, decided that the original painting was irreparable and the 1945 version would be relatively easy to clean so they chose to revitalize the 1945 ceiling. The old incandescent stars were replaced with a new fiber optic system in the constellation.



Figure 23 *Grand Central Ceiling*

Photo taken by the author

The so-called Oyster bar ramps,⁴⁹ which were originally constructed approximately 90 feet high with five great chandeliers, were floating at the opposite side of the Main Concourse. Though in 1927, rail travel was increasing, the railroad operators decided to build larger ticket offices on the bridge over the high space of the ramps. The 90 foot high space was lowered to a confining passageway leading down to the lower concourse. The restoration plan involved removing these ticket offices and install new Botticino marble and Caen stone lining to the walls. A new walking surface would replace the worn out positions of the original ramps.



Figure 25 Present Oyster bar ramp →

Photo taken by the author

←Figure 24 Before restoration project

Grand Central: Gateway to a Million lives: 152.



⁴⁹ It is called Oyster bar ramps because their base is located at the Oyster Bar and Restaurants.

2. A staircase to the East Balcony would be constructed out of the same marble used for the existing West staircase. (The East Staircase was a part of the original design by Whitney Warren, but it was never built.)

There were many opinions about what the unbuilt staircase should look like. Some argued that it should be a contemporary interpretation of the original design, modern versus historic. Beyer Blinder Belle decided that the best solution would be to build the staircase as closely as possible to Warren & Wetmore's original idea, adding small enhancements to reflect changes in the quarrying and the finishing of marble consistent with current technology.

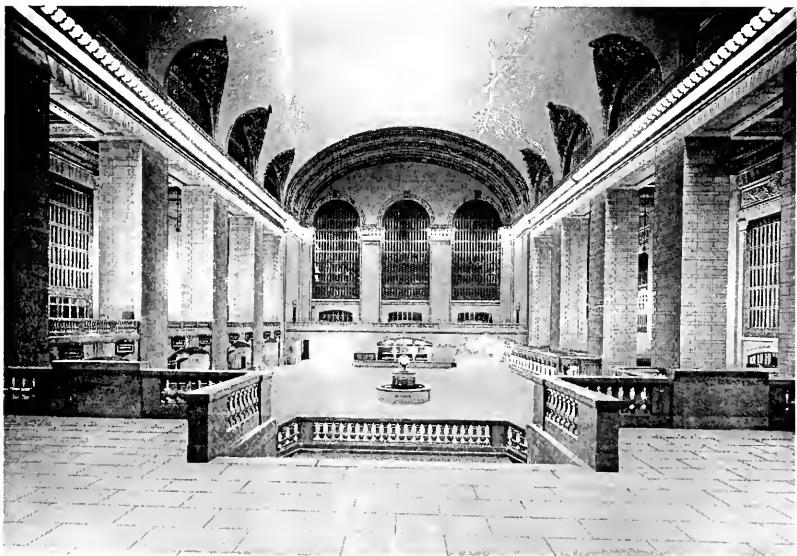


Figure 26 *Main Concourse in 1913*

Grand Central: Gateway to a million lives:150.



Figure 27 *Present Main Concourse looking East Staircase*

Photo taken by the author



Figure 28 *Decorated West Staircase*

Photos taken by the author



Figure 29 *Modern East Staircase*

3. The retail space would be increased to fit the requirements of a heavily used commuter facility in a unique landmark building.

The retail revitalization was a key element to the economic success of the restoration. Beyer Blinder Belle team developed a plan that set high standards built upon the uniqueness of the location, and created a balanced mix of tenants that together would become a popular destination for many different users. Beyer Blinder Belle plan created two tenant zones on each side of the historic Ticket Window wall. The zone behind the wall would be for kitchen and food preparation. Retail areas on Graybar and Lexington Avenues, which run parallel to each other from the Main Concourse to Lexington Avenue, would be renovated and a new marketplace would feature fresh produce, seafood, and local goods. To avoid being a typical mall and emphasizing clear and direct paths of circulation, Beyer Blinder Belle set the rules for the storefronts of the shops and required that they be consistent with the historic fabric. They designed a modern floor to ceiling storefront with an enframingent that used the historic colors and materials of the original retail space. The lower concourse was made to be a dining space that the people could visit during the daytime and evening. The balcony

restaurants were made to ensure the opportunity to view the glories of the restored Concourse from the surrounding balconies.

Figure 30 *Grand Central Market*

Photo taken by the author



Figure 31 *A modern floor to ceiling storefront with an enfrainment that used the historic colors*

Photo taken by the author



Figure 32 *Lower Concourse dining space* Photo taken by the author



4. The Waiting Room to the south of the Main Concourse would be refurbished.

Conservation work would be done on the historic marbles, hardwoods, ornamental plaster and limestone, metal windows, doors and grilles and the 16 foot height decorative chandeliers that hung from the ceiling. The heavy oak benches around the perimeter of the room were restored.



Figure 33 *Present Waiting Room*

Photo taken by the author

5. Improve circulation between the main and lower concourses to ensure that the building would function as a commuter railway station as well as a station for long distance travelers.

New escalators would be added both to the east and west of the main concourse, though not in the historic spaces designated as landmarks.



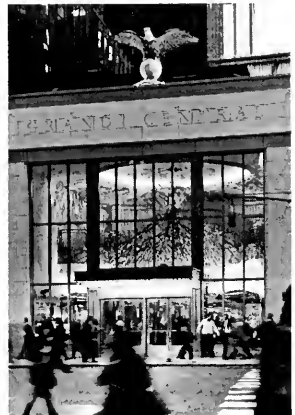
Figure 34 New escalators *Grand Central: Gateway to a Million lives*

6. A new entrance on Lexington Avenue and 43rd Street would be added.

The entrance would be 36 feet tall and adorned by an iron eagle with a 13 'foot wingspan that was displayed in the first Grand Central depot from 1898 to 1910.

Figure 35 New Entrance

Grand Central: Gateway to a Million lives:181.



1. For the first time in the landmark's history, a climate control system would be installed that will provide travelers with an air conditioned respite from New York's hot summers.

On October 1, 1998, Grand Central Terminal was officially reopened to the public. Many people gathered to see the restoration work. MTA and other related corporations were proud of their work and the *New York Times*⁵⁰ complimented the project with their head line, "Refurbished Grand Central, Worthy its name is reopened."



Figure 36 *Main Concourse looking West Staircase*

Photo taken by the author

⁵⁰ Sachs, Susan, "From Gritty Depot, A Glittery Destination", *New York Times*, 2 October 1998:B1-6.

Figure 37 Map of Japan

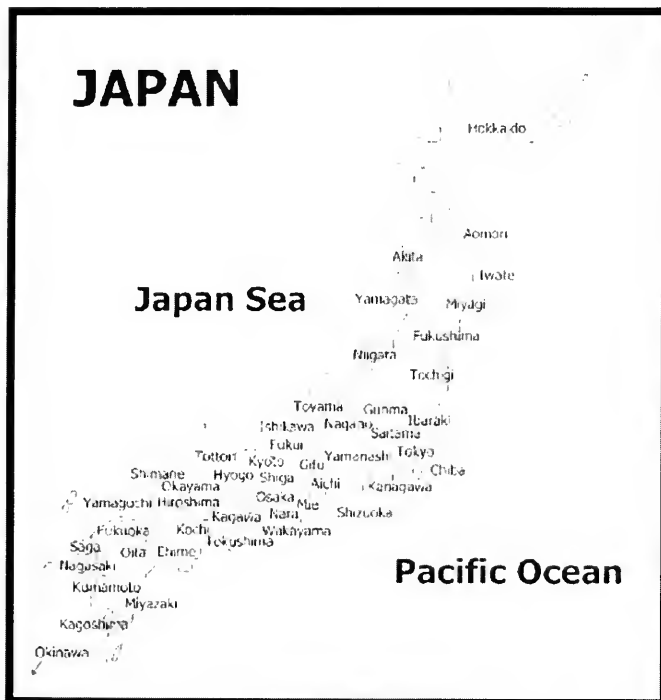


Figure 38 Map of Tokyo



<http://map.yahoo.co.jp/prefmap/admi13.html>

Chapter 4 History of Tokyo Station

Railroad and Hired Foreigners⁵¹

The Meiji period started in 1868, during which a series of policies to establish the foundation of a modern centralized state were implemented. The Meiji government encouraged the Japanese citizens to build a railroad in Japan to unify the country. In 1869, the government planned to construct a rail between Shinbashi (Tokyo) and Yokohama⁵² for the first railroad. This line was completed in 1872, under the direction of the Englishman Edmond Morel who had been hired by the Meiji government as the manager of the architects. The government hired foreigners to learn their science skills. They are called “Hired Foreigners”. After Tokyo’s railway was well developed, the government decided to build the Central Station⁵³ (Tokyo Station) between Shinbashi and Ueno. It was planned by Tokyo city’s engineer Haraguchi Kaname⁵⁴ and implemented by the Home Secretary Saigo Tsugumichi in October 1890.

⁵¹ General Source: Mishima, Fujio and Nagashima Hiroshi. *Railroad and City: Tokyo Station*. Tokyo: Taisho Publication Company, 1983. Shima, Hideo. *Birth of Tokyo Station*. Tokyo Totsu Ban Print, 1990.

⁵² Yokohama is in the Kanagawa prefecture→see the Map of Japan

⁵³ At that time, the station was called central station

⁵⁴ Haraguchi Kaname studied abroad in United States and Germany. And he constructed Philadelphia’s railway as a Pennsylvania Railway engineer.

ridge, and gable. I think there are not any difficulties to using traditional style. Because its style has been less used, many Japanese architects respect Western style more than Japanese style."⁵⁶ Therefore, Baltzer created a style which was a compromise between Japanese and Western styles for the station. The government considered Baltzer's design to be unsuitable for the imperial country's central station.⁵⁷ Then in December 1905, Japanese architect Tatsuno Kingo received the offer of designing the Central Station.

Figure 40 Frantz Baltzer's Design

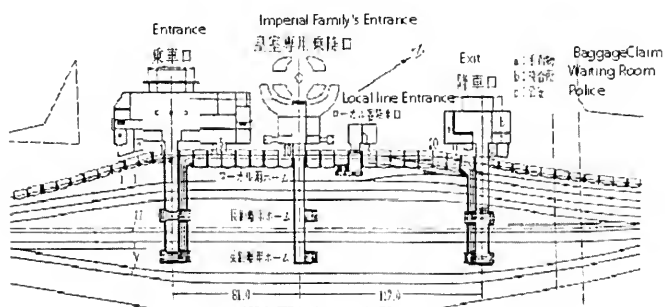
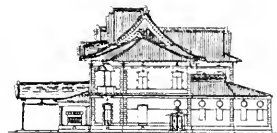
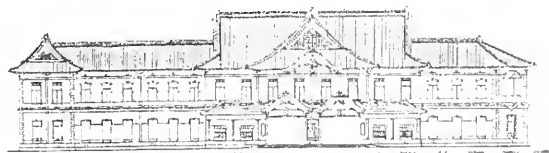


图33 中央駅 Central Station

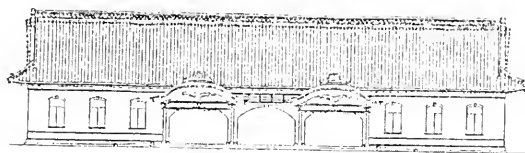
⁵⁶ Shima, Hideo. *Birth of Tokyo Station*. Tokyo Totsu Ban Print, 1990, 70-71.

⁵⁷ In 1904, the Russo-Japanese War began, which Japan won in 1905's Battle of Tsushima. The station-built project became a commemoration project of the war. Japanese government was encouraged by this victory to believe that a Japan could be one of the Westernized countries. Therefore, they preferred the Western Style for Central Station.

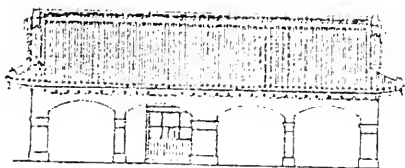
Baltzer's 1905 design, continued



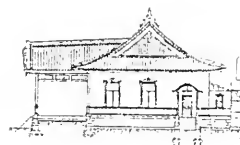
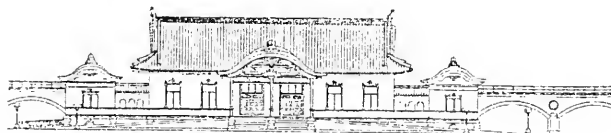
Entrance façade-front and the side



Long distance train Exit



Local train Exit



Imperial Family's Entrance- front (above) and side (below)

The Birth of Tokyo station

Architect Tatsuno Kingo⁵⁸



Figure 41 Tatsuno Kingo

www.fujiki.co.jp/rekishi/image/tatsuno.jpg

Tatsuno Kingo (1854-1919) was a famous architect in Japan and he led the architecture field in the Meiji period. He entered the engineering school of Tokyo University in 1874. During his six-years of study, he learned architecture from Dr. Jhosier Condor, an English Architect. On February 8, 1881 he went to England for further education in architecture. Dr. William Barges, who was Dr. Condor's teacher, became his educator in London. Tatsuno Kingo was impressed by the late Victorian style which was characterized by red bricks and white stones. After two years staying in London he traveled through France and Italy then came back to Japan in 1884. After returning from Europe, he had a successful career in both academia and practice. In 1890, he got an offer to design the Japan Bank which was the job he had been dreaming of since he had become an architect.

⁵⁸ General Source: Shima, Hideo. *Birth of Tokyo Station*. Tokyo Totsu Ban Print, 1990. Fujimori, Terunobu. "I solved the one mystery of Tokyo Station". *Kenchiku Bunka* 515 (April 1988):48-55. Suzuki, Hiroyuki. "Tokyo Station and London Metropolitan Police department Tatsuno's Style". *Kenchiku Bunka*(April 1988):11-14.



Figure 42 Japan Bank www1.ttcn.ne.jp/~tokyo-sanpo/3b.htm

In 1902, he resigned from his professor's position in Tokyo University and started work with Kasai Manji⁵⁹ in his firm, and also opened another firm in Osaka in 1905, after which he started to design nationwide. In 1906 his firm was appointed to design the Central Station by the government, with a construction budget of ¥42 million⁶⁰. It took the firm six years to complete the designing. During the six years designing the station, the government decided to enlarge the station scale, thus, the budget was raised to ¥250 million⁶¹. Tatsuno planned the Central Station to be a rectangular building paralleling the railroad in a classicizing style. He explained in the magazine "*Student*"⁶², that the building material would be stone and red brick; therefore it would be difficult and strange to use a Japanese architectural style which is mostly wood. He criticized Baltzer's design saying that, "It looks like a western woman who is wearing a dress and her hair style is topknot. It might be interesting for him though for Japanese it is unsightly and imbalanced. Moreover, Japanese style is not well used in his design; we Japanese can not accept it."⁶³ Tatsuno designed a three-story red brick building, which

⁵⁹ He was a student of Tatsuno Kingo at Engineering School.

⁶⁰ About \$17million.

⁶¹ About \$ 103.7million.

⁶² Kenchiku Bunka April 1988.

⁶³ Fujimori, Terunobu. "I solved the one mystery of Tokyo Station". *Kenchiku Bunka* 515 (April

featured a waiting room for customers and for the imperial family, station offices and a hotel. It had two symmetrical Dormers at the north and south parts. The exit was at the north side and the entrance was at the south side. The middle part was exclusively used as a waiting room for the imperial family and was decorated in a Renaissance style. The second and third stories were designed for hotel and station offices. The building had earthquake resistance; only Stone and brick were not by themselves stones enough to support the entire building, therefore, posts were buried for the foundation of the building, iron was used for the frame, steel was used for the posts and beams, and the walls were coated with concrete stucco. The Station had an area of 10523 square meters, with a height of 38m, and a length of 335m.⁶⁴ This remains the same even today.

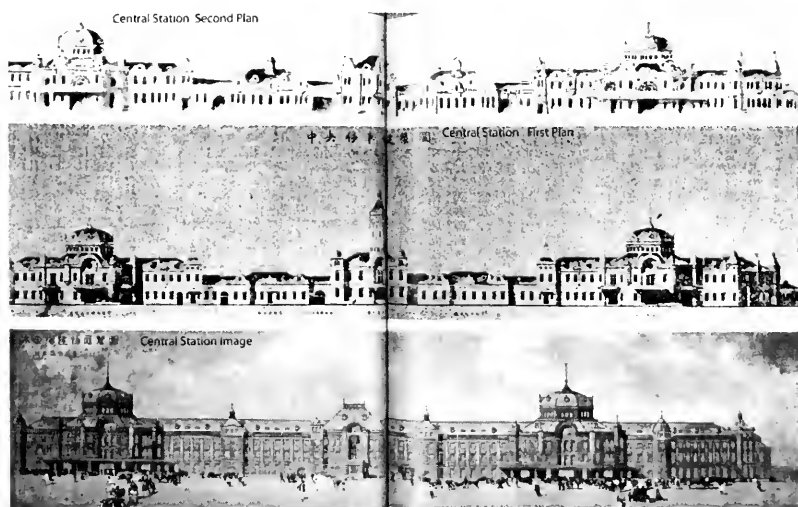


Figure 43 Tatsuno Kingo's designs *Kenchiku Bunka* April 1988

1988):50

⁶⁴ 113211 square feet, 126 feet, 1116 feet

Kenchiku Bunka April 1988



Tokyo Station

Marunouchi Area⁶⁵

Tokyo Station was built in the Marunouchi area in 1914. This area was a swamp before the first shogun (general) Tokugawa Ieyasu⁶⁶ began development of the city in the Edo period (1600- 1868). He built his castle⁶⁷ in this area.



Figure 45 Tokugawa Ieyasu (1542-1616)

<http://www.city.nagoya.jp/50kyoiku/hidekiyo/ieyasu.jpg>

Tokugawa Ieyasu ordered construction of reclaimed ground in the city and Marunouchi was one of this construction work areas. Because of the location, near the castle, many daimyo (Japanese feudal lords) built their houses in this area. In 1868 when the Meiji period started, the capital was moved to Tokyo⁶⁸ from Kyoto and Marunouchi became a government office area. In 1872 a big fire destroyed the Marunouchi area, leaving it a wide wasteland. The government did not have enough funds to redevelop Marunouchi, so in 1888 they issued a city plan of Tokyo that redesigned Marunouchi as an urban district. This city plan allowed the government to sell this area to Iwasaki Yaonosuke, owner of Mitsubishi Zaibatsu (financial group) for one hundred and fifty thousand yen in 1874.⁶⁹ After Mitsubishi Zaibatsu bought

⁶⁵ General Source: Shima, Hideo. *Birth of Tokyo Station*. Tokyo Totsu Ban Print, 1990.

⁶⁶ Family name comes first for Japanese name. Therefore for example, my name is Ohama Mayu, not Mayu Ohama. In my thesis I will use Japanese way to write one's name.

⁶⁷ This became an imperial Palace.

⁶⁸ Edo was changed its name to Tokyo when the capital was changed.

⁶⁹ At that time, ¥150,000 (\$42) value in present money value, so ¥150 thousand

Tokyo's Marunouchi area, the government decided to develop the area into a business center in Japan. In 1884, based upon the model of London's Lambert Street, the Mitsubishi Zaibatsu built the first three-story brick office building, calling it "Number one Mitsubishi building". British style three -story brick offices were built in Marunouchi until 1911 and the street was called "One block of London".



Figure 46 Marunouchi, 1865

<http://www.lares.dti.ne.jp/~tcc/rekishi/1cholndn.jpg>



Figure 47 One block of London

http://www.mj-sekkei.com/company/photo_history/1s1London.jpg

1914-1944⁷⁰

The Central Station's construction began on March 15, 1907 and was completed on December 14, 1914, one year after the name of the period changed from Meiji to Taisho.⁷¹ During the construction, on March 1906, the railroad department passed a national law declaring that all railroads and stations would become public property, and the institution was called the Japan National Railway.

Building materials were made in Japan except iron frameworks imported from England and the United States. The budget was about ¥280 million⁷² and there were 730,000 laborers involved in the construction. On December 5, two weeks before the station's opening, the Central Station's name was changed to the Tokyo Station. The red brick Tokyo Station opened to the public on December 18 with a grand opening ceremony. The opening reception included a triumph ceremony celebrating General Kamio's work occupying the Tsingtao Island in China that November. At the ceremony, much enjoyable entertainment was held, such as Sumo wrestling, fireworks, movies and concerts. At the ceremony, Prime Minister Okuma, who advocated building the railroad in Japan from the beginning of the Meiji period said, "I was involved as an official to the project when the first railroad was railed in 1872 and now 43 years later, still I'm involved in the railroad project. When I advocated the railroad, the military objected saying that if the enemy attacked Tokyo, they could easily come into the city by using railroads. Now the Tokyo Station is opened and General Kamio's triumph ceremony is

⁷⁰ General Source: Mishima, Fujio and Nagashima Hiroshi. Railroad and City: Tokyo Station. Tokyo: Taisho Publication Company, 1983.

Committee of Tokyo Station Opening Anniversary and General Kamio's Triumph. *Report of Tokyo Station Opening Anniversary and General Kamio's Triumph*. Tokyo:1915

⁷¹ The name of period would be changed when the new Emperor succeeded to the throne.

⁷² About ¥131 hundred million in present money value, is about \$ 116 million.

part of the opening ceremony, my heart is full of joy.”⁷³ Many people came to see the new Western style building and joined the ceremony. On the opening day, 24,702 customers used the Station, though after the opening, the Tokyo station was never crowded and the area around the station was still undeveloped.



Figure 48 Tokyo Station in 1914

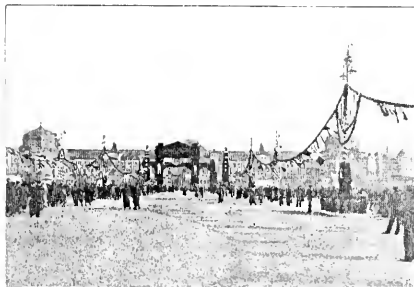


Figure 49 Opening Ceremony



Figure 50 General Kamio in the middle

Report of Tokyo Station Opening Anniversary/

General Kamino's triumph ceremony



On March 15, 1919, architect Tatsuno Kinogo passed away at the age of 66.

⁷³ Mishima, Fujio and Nagashima Hiroshi. Railraod and City: Tokyo Station. Tokyo: Taisho Publication Company, 1983.

On November 4, 1921, the same year of the 50th anniversary of railroad's opening, an assassination occurred at the Tokyo Station for the first time in Japan. The Prime Minister Hara Kei came to the Station to take the train to Kyoto. While he was at the ticket gate, a 19-year-old man stuck him in the chest with the knife. The Prime Minister attended the anniversary that was held about 20 days before his assassination. Right now in the Tokyo station, there is a marker and memorial plaque near the site to memorialize this.

Figure 51 Memorial Plaque and a marker

Railroad and City: Tokyo Station



On September 1, 1923, at 11: 35 am, an earthquake with a magnitude of 7.9 on the Richter scale struck the Kanto area⁷⁴ (Tokyo area). At the time, many people were cooking in their homes, using fire to prepare lunch. The resulting fire damaged the city more than the earthquake. Over 13 million houses were broken down and more than 11 million people were dead. The Tokyo Station was not damaged by the earthquake and the station was used as an asylum. As soon as the recovery work had been done, the Station reopened and the Yamanote-line⁷⁵ resumed on September 4, and all the railroad lines resumed during October.

Figure 52 Arial Photo of near the Tokyo Station

www.eas.slu.edu/Earthquake_Center/1923EQ/757_758.html



⁷⁴ Kanto area contains Tokyo, Saitama, Kanagawa, Chiba, Ibaraki, Tochigi, Gunma, and Yamanashi prefectures. (See the map of Japan)

⁷⁵ Local railroad line in Tokyo's central area.

Six years after the first assassination, a second affair occurred. On November 14, 1927, Prime Minister Hamaguchi Osaji was shot on the train platform by a 23 year old man. There is also a marker where he was shot and a memorial plaque. It was the first year of the Showa period.

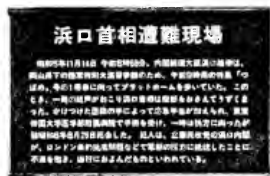


Figure 53 Memorial Plaque

Railroad and City: Tokyo Station

In December 1929, Yaesu gate was opened for the commuter passengers. It is one of the gates of the Tokyo Station and it is located on the other side of the existing Tokyo station. The gate was built as a building; therefore, it was called Yaesu Building. After its construction, the existing Tokyo Station was called the Marunouchi Building, and both buildings became known as Tokyo Station.⁷⁶ The Yaesu Building was a wooden barrack structure and it was shabby compared to the solid red brick Marunouchi Station structure. Because the gate was opened for commuters, the Yaesu gate was called “Public Station”



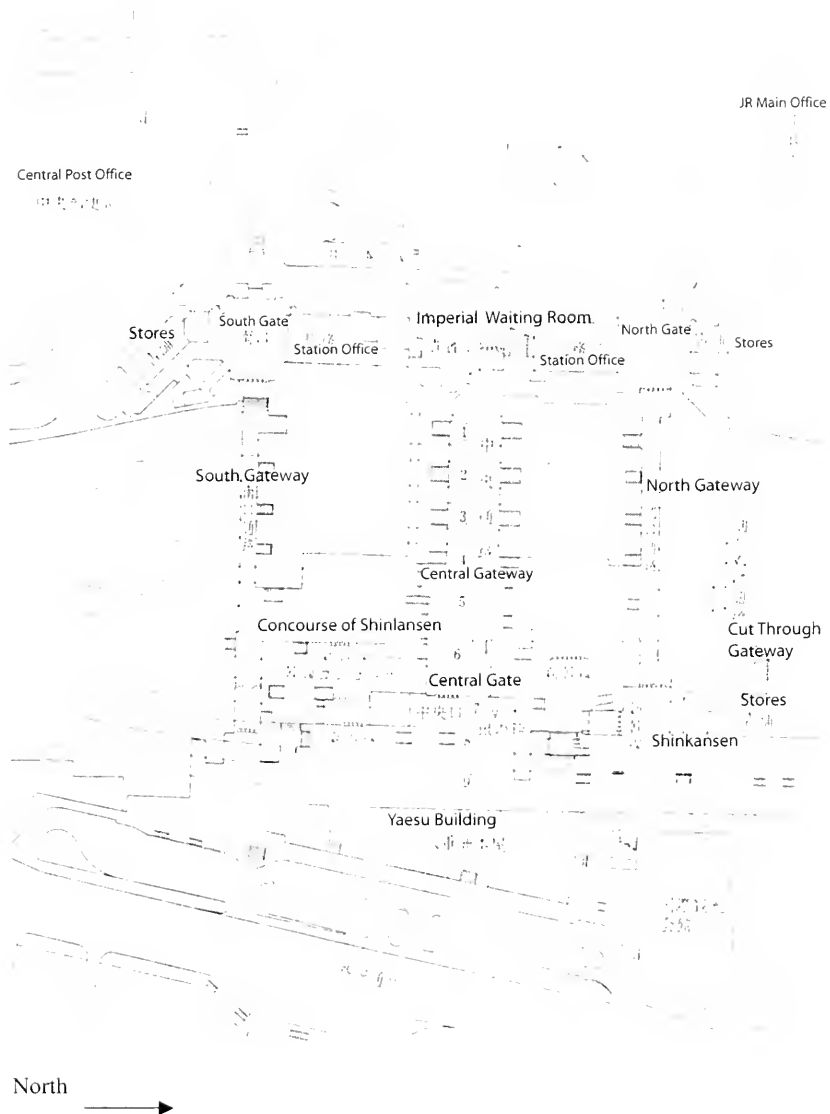
Figure 54 Yaesu Station Building in 1936

Birth of Tokyo Station

⁷⁶ See the map of Tokyo Station on the next page.

Figure 55 Present Tokyo Station Map

Birth of Tokyo Station



1945-1956⁷⁷

Tragedy occurred during World War II. On May 25, 1945, at 10:25pm, the United States Air Force attacked Tokyo. The electron air raid bombs burned the city and also the Tokyo Station's facilities and platforms. After the attack, the Marunouchi Building's roofs were gone, the third story was broken down, fire burned all the interiors and the Yaesu Building.

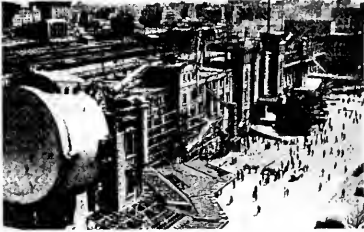


Figure 56 *After the attack in 1945*



Marunouchi Station Building

Figure 57 *Demolished Dorm*

Railroad and City: Tokyo Station

Soon the Railroad department planned a renovation project on the Tokyo Station. The Railroad department asked Muto Kiyoshi, Tokyo University's Architecture professor, to consider rebuilding the Marunouchi Building. The railroad department was thinking this renovated structure would only be used temporarily until a new, permanent structure could be designed and built. Surprisingly, the temporary building has been maintained until today, for nearly 60 years. It was decided that the third story would be demolished

⁷⁷ General Source: Mishima, Fujio and Nagashima Hiroshi. *Railroad and City: Tokyo Station*. Tokyo: Taisho Publication Company, 1983.

Shima, Hideo. *Birth of Tokyo Station*. Tokyo Totsu Ban Print, 1990.

Matsumoto, Nobutaro. "In Retrospect of the Postwar Renovation." *Kenchiku Bunka* 515(April 1988):74-5.

since it was destroyed by the attack. It was rebuilt in two stories and the Dormers were redesigned into a simple pyramid shaped roof. The Dormer's ceiling design was chosen through competitions of 12 architects who worked for Tokyo city's architecture department. Imamura Saburo won the competition by designing a circular ceiling on the Marunouchi Building north and south Dormers. The back wall of the building was badly destroyed and then repaired by mortar and painted red brick color. The Yaesu Building was designed to be a modern two story iron framework structure.



Figure 58 Renovation Plan Kenchiku Bunka April 1988.



Figure 59 Dorm's ceiling in 1914

Outline for construction of elevated railroad in Tokyo

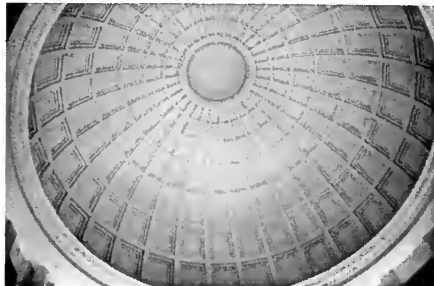


Figure 60 Present ceiling Photo taken by the author



Figure 61 Mortar back wall of Marunouchi Building

Photo taken by Mr. Kiriara Takeshi and Mr. Kanematsu Koichiro



Figure 62 Present Tokyo Station JR Material

Building materials were lacking at that time; therefore, wood was used as a substitute for iron frameworks, and iron plates were used for the copper plate roof. The first interior renovation for the Marunouchi Building was started from the Railway Transportation Office and the United States Army's facilities⁷⁸, Tokyo Station offices and then the Imperial family's waiting room. The entire renovation was completed on March 15, 1947 and the Yaesu Building was completed in the same year on November 20, though six months later it burned down because of a worker's cigarette. A barrack

⁷⁸ After World War II, General Headquarters (GHQ) office was set in the Tokyo Station.

building was built for temporary use. The station hotel's rebuilding started after the Marunouchi Building's renovation. It began on December 28, 1959 and was completed on November 15, 1951.



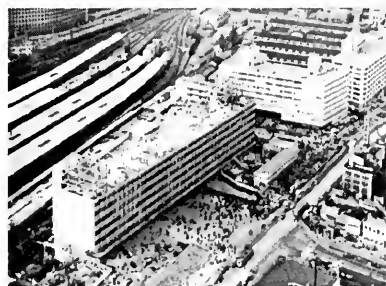
Figure 63 Modern Yaesu Station Building

Railroad and City: Tokyo Station

In 1952, the government decided to reconstruct the Yaesu Building in honor of the railroad's 80th anniversary. The Japan National Railway could not pay for the construction, therefore, they decided to enter into a joint venture with a private enterprise, the Daimaru department store. The building was planned to have an area of 37,000 square meters,⁷⁹ a 12-story height, a 132m⁸⁰ length, and a 35m⁸¹ depth, and would also include a two-story basement. However, the plan was revised and the height was shortened to six stories since the Construction Standard Act⁸² limited the height of buildings to six stories. The project began in 1952 and was completed in 1954. This was the first high rise building in the country at that time. Two thirds of the first story was used as railroad facilities and the rest of the building functioned as a department store.

Figure 64 6-story Yaesu Station Building

<http://www.obayashi.co.jp/company/rekishi/gekido/yaesu.html>



⁷⁹ About 400 thousand square feet

⁸⁰ 440 feet

⁸¹ 116 feet

⁸² The law that regulate building a construction.

After completion of the Yaesu building, there was an increase in the number of customers who transitioned from the Marunouchi Building to the Yaesu Building. In 1954, before the new Yaesu building was completed, Tokyo Station's total annual customers were about 40million, 24 million in the Marunouchi Building and 16 million in the Yaesu Building. In 1955, the total annual number of customers increased to 58 million, 23 million in the Marunouchi Building and 35 million in the Yaesu Building. Because of the density of the population, the Construction Standard Act was changed and the six story limit was raised to 12 stories. In 1968, 6-stories were added to the existing Yaesu Building.



Figure 65 *Present Yaesu Station Building*

Photo taken by the author

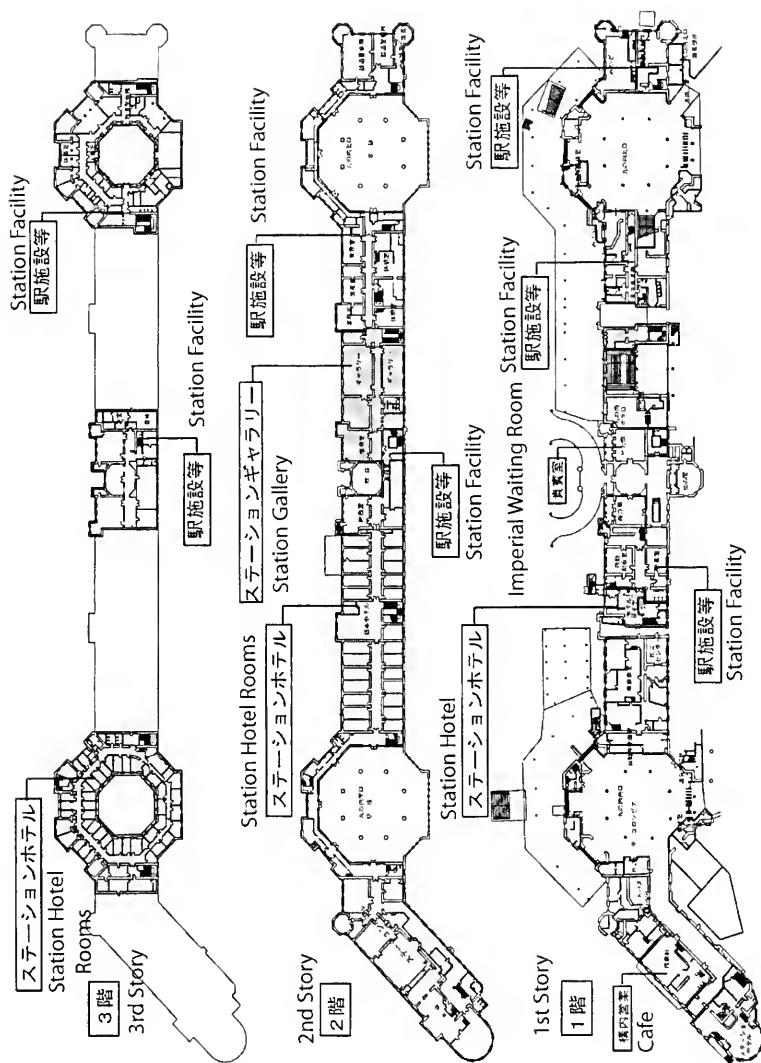


Figure 66 Present Marunouchi Building Plans

JR Material

1957-2003

Sogo Shinji, the president of Japan National Railway, planned the first development project in 1957.⁸³ He decided to demolish the red brick Marunouchi Building and construct a new 88m⁸⁴ high building which would have 24-stories, a four-story basement, and a heliport. In addition, there would be a skywalk that would cover the ceiling between the Marunouchi and Yaesu Buildings. The building would have office spaces for each country's airline companies, customs, and the immigrant authorities, a hotel, and conference rooms. However, professionals decided that the building technologies were unable to build such a skyscraper. The government looked to a new plan for its money. In 1962, The Japan National Railway decided to devote finances to the Shinkansen project, which would develop a railway between Tokyo and Osaka. Therefore, money was reallocated from office development on the Marunouchi building to the Shinkansen project.⁸⁵

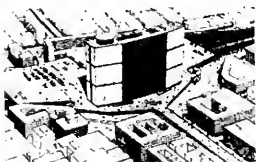


Figure 67 *First development plan in 1957*

Asahi News Paper May 20, 1980

Minobe Riyokichi, the Governor of Tokyo Metropolis, and Takagi Fumio, the president of Japan National Railway, had a conference on March 16, 1977 and decided to begin a

⁸³ "Tokyo Station Present & Past 90", *Asahi News Paper*, 20 May 1980:701:1.

⁸⁴ 293feet

⁸⁵ Because the Tokyo Olympic was held in 1964, the Japan National Railway wanted to open Shinkansen before the Olympic.

second development plan.⁸⁶ They announced the redevelopment plan of the Marunouchi area. President Takagi told Governor Minobe that the Tokyo Station had become confined because of the increasing number of customers and because Shinkansen railed into the Station. Therefore, Japan National Railway needed the Governor's understanding and cooperation to demolish the existing red brick Marunouchi Building and build a new skyscraper. The Governor responded that the Marunouchi Building was a historical structure and it would be a pity to demolish it, though it should be done if Japan National Railway needed it. He said that the Marunouchi Building was the city's pride and history; hence the project must include the redevelopment of the Marunouchi area. On January 7, 1981, the Japan National Railway announced the development plan of constructing four new skyscrapers around the Station's area.⁸⁷ The existing Marunouchi Building would be demolished and a new 35-story building constructed that would contain 35million square meters⁸⁸. The new building would include international conference rooms, each country's agencies, station offices, transportation facilities, and office space. Three more buildings would be built in the Yaesu area; two would be about 30-stories high and would be hotel and office/shopping buildings containing 20 to 30million square meters.⁸⁹ The last would be a 30-story public facilities/ restaurants building containing 5 to 6 million square meters⁹⁰. Above the platforms, there would be a skywalk that was incorporated in the first development plan. A movement to preserve the Marunouchi Station Building broke out and it was

⁸⁶ "Remodeling Marunouchi's Office Building", *Asahi News Paper*, 17 March 1977:1.

⁸⁷ "Tokyo Station will reborn to Skyscraper", *Asahi News Paper*, 7 January 1981:206:1.

⁸⁸ 370million square feet

⁸⁹ About 220 million to 320 million square feet.

⁹⁰ About 538thousand to 645 thousand square feet

argued in Congress. After the discussion in Congress, Japan National Railway promised hereafter to consult scholars on all matters relating to demolishing the Marunouchi Station Building and constructing the new skyscrapers.

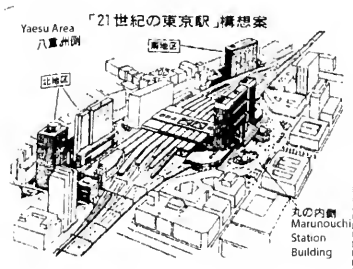


Figure 68 Second development plan in 1981

Asahi News Paper January 7, 1981

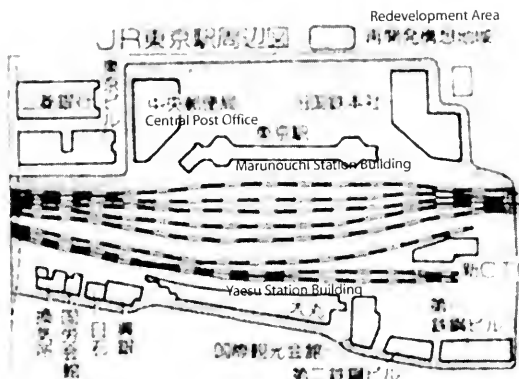
On June 23, 1987, Amano Kiyoharu, Minister of Construction, decided to renovate the Marunouchi Building and sell the air rights of the railroad.⁹¹ From these air rights he planned to build about 20 to 40-story skyscrapers in the Marunouchi area, to offer more office space. By June 1986, the Ministry of Construction, Transportation, Posts and Telecommunications, National Land Agency, Tokyo Metropolitan City and the Japan National Railroad's Settlement Headquarters composed the "Redevelopment of Tokyo Station Area Commission"⁹². The Redevelopment Commission decided that the redevelopment area would be 25 hectares⁹³ and said the project was necessary for internationalization, expansion of domestic demand, to supply office buildings and provision for real estate rising.⁹⁴

⁹¹ "Tokyo Station High Rise Project", *Asahi News Paper*, 24 July 1986:970:1.

⁹² The Japan National Railway was changed to private management in 1987 and renamed to Japan Railway Company, JR.

⁹³ About 270 million square feet

⁹⁴ "Urge the Redevelopment Project of Tokyo Station Area", *Asahi News Paper*, 19 October 1987:551:1.



**Figure 69 25ha
Redevelopment Area**

Asahi News Paper

October 13, 1987

A movement to preserve the Marunouchi Building began after the redevelopment plan was announced. On October 13, 1987, some housewives established a group to preserve the Marunouchi Building, and handed in a request letter to Kitazawa Akira, East Japan Railway Company's (JR) Creation Administrator Manager.⁹⁵ However, on October 23, Congress decided to approve the redevelopment plan.⁹⁶ Two months later, on December 11, the wives group established a citizens' society called "Society of Citizens Who Love Red Brick Tokyo Station". In the society there were about 200 famous individuals.⁹⁷ They appealed not only to preserve the building, but also to rehabilitate it as it was in 1914. On the same day, the Architectural Institute of Japan handed in a preservation request letter to JR East Railway Company and the Tokyo

⁹⁵ "Request Preserving the Red Brick Tokyo Station", *Asahi News Paper*, 14 October 1987:588:5.

⁹⁶ "Agreement to Redevelop the Tokyo Station Area", *Asahi News Paper*, 23 October 1987: 1003:2.

⁹⁷ "Citizen's Group will Rise Tomorrow", *Asahi News Paper*, 11 December 1987:515:4.

Station stationmaster to preserve the Marunouchi Building.⁹⁸ The Architectural Institute of Japan considered the Marunouchi Building as part of the heritage of Japanese culture with great architectural value. The society moved passionately. They started to collect 10 million people's signatures that agreed to preserve the Marunouchi Building.⁹⁹ These movements influenced politicians as well as the public. On March 12, 1988, at the hearing of the House of Representatives, Nakajima Gentaro, the Minister of Education, said "It is better to preserve the Marunouchi building since it has a historical value and it has been a face of Tokyo."¹⁰⁰ Later Prime Minister Takeshita Noboru showed his understanding and opinion. About one month after the hearing, the "Redevelopment of Tokyo Station area commission" announced their redevelopment investigation.¹⁰¹ In the report, he made these comments about the Marunouchi Building: "It should be preserved at the present place since the building was loved by citizens and it is a landmark of Tokyo. Still we need to consider about a balance between rehabilitation of the Building and redevelopment of the area."¹⁰² The Society of Citizens Who Love Red Brick Tokyo Station's movement changed the national redevelopment project. The Society won the fight with the development.¹⁰³ The JR, which owned the station,

⁹⁸ "Architectural Institute of Japan also State Preserve Tokyo Station", *Asahi News Paper*, 12 December 1987:562:4.

⁹⁹ On May 18, 1988 they have got more than 10million signatures. "Preserve the Tokyo Station Collected 10 million Signitures" *Asahi News Paper*, 18 May 1988:699:1.

¹⁰⁰ "Tokyo Station from its Dignified Appearance -It is suitable to Preserve", *Asahi News Paper*, 12 May 1988:552:1.

¹⁰¹ Tokyo and the National Land Agency. *Report of basic Reserch of Tokyo Station Area Redevelopment Plan*. Tokyo: The National Land Agent, March 1988.

¹⁰² Tokyo and the National Land Agency. *Report of basic Reserch of Tokyo Station Area Redevelopment Plan*. Tokyo: The National Land Agent, March 1988.

¹⁰³ Society of Citizens who love Red Brick Tokyo Station. *Red Brick Tokyo Station-It's Preservation and Restoration*. Tokyo: Yanesen, 1988.

scheme would also construct a 23-story, 130m¹⁰⁹ high office building.¹¹⁰ In the northern part of the Yaesu area, Mori trust corporation decided to construct two 200m high office/hotel buildings.¹¹¹ Moreover, JR Tokai¹¹² planned to build their 13-story (130m) office building next to this Mori building.

At the same time, in the Marunouchi area, Mitsubishi Estate and NISAAY, the life insurance company, bought Japan National Railroad land and planned to construct two 32-story (154m)¹¹³ buildings.¹¹⁴ The Society of Citizens Who Love Red Brick Tokyo Station's deputy, Ms. Tani Sadako, said, "Even though the Marunouchi Building would be preserved; it would be submerged by skyscrapers. This is not what we want to preserve, we think these skyscrapers would ruin the Marunouchi Building's significance."¹¹⁵



Figure 71 Mitsubishi Estate Building

Photo taken by author



Figure 72 Japan Pacific Century Group Building

Photo taken by Mr. Kiriara Takeshi and Mr. Kanematsu Koichiro

¹⁰⁹ 373.5 feet

¹¹⁰ Building 2 in the map.

¹¹¹ Building 3 in the map.

¹¹² Each area has each JR Company. Tokai is one of the area's names in Japan.

¹¹³ 442.5 feet

¹¹⁴ Building 4 in the map.

¹¹⁵ From the interview with the author on December 18, 2002.

In 2002, JR decided to rehabilitate the Marunouchi Building back to its 1914 condition.¹¹⁶ JR would sponsor the renovation cost and the Tokyo Metropolis would finance the Marunouchi area redevelopment.¹¹⁷ The construction fee was estimated to be ¥200 to 300 hundred million. Still now JR is considering how they are going to renovate the Marunouchi Building.

¹¹⁶ From the interview with Mr. Katsurai Shiro, East Japan Railway Company Project Administrator Chief on December 20, 2002.

¹¹⁷ "Redevelopment of Tokyo Station, Yaesu", *Asahi News Paper*, 16 July 1999: 793:1.

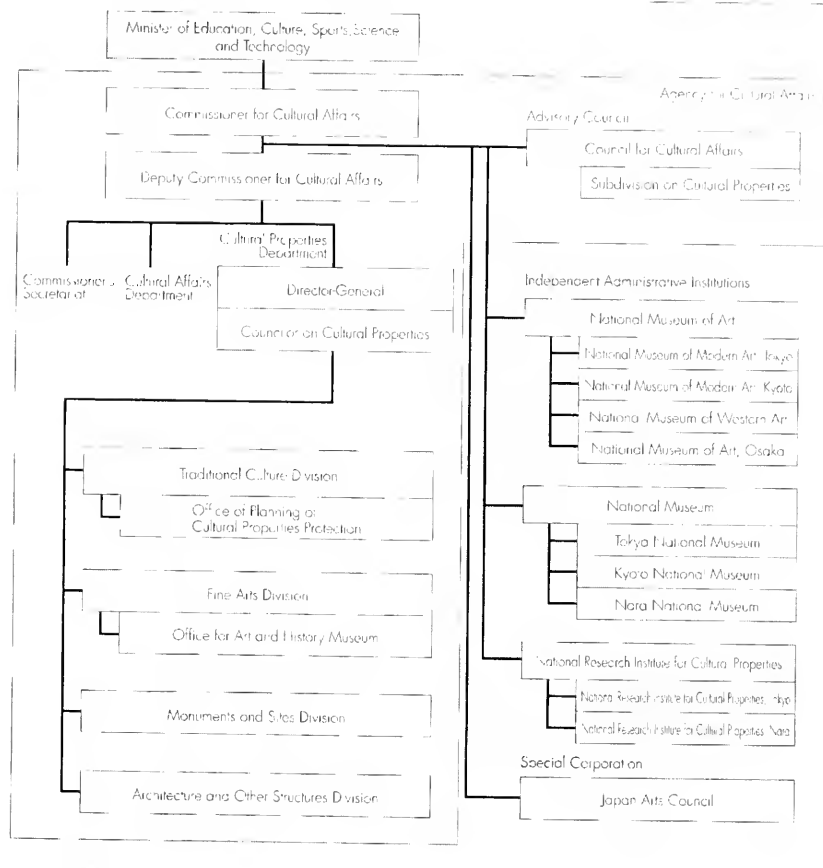
Chapter 5 Designation System in Japan²⁾

1. The Administrative System in Japan

The Law for the Protection of Cultural Properties in Japan was established in the Meiji Period (1868-1912) and has been revised several times since then. At present, the Agency of Cultural Affairs (ACA), founded in 1968, which is under the Minister of Education, Culture, Sports, Science, and Technology, is the central administrative organization of Japanese cultural heritage. In the ACA there is a Commissioner and a Deputy Commissioner of Cultural Property, and a Council for Cultural Affairs which conducts investigation, deliberation, and other activities regarding the promotion of culture and international culture exchange. Under the Commissioners there is one secretariat and two departments: the Commissioner's Secretariat, the Cultural Affairs Department, and the Cultural Properties Department. The Cultural Properties Department has one director, one councilor and four divisions: The Traditional Culture Division, Fine Arts Division, Monuments and Sites Division, and Architecture and Other Structures Division. These divisions are working for their particular field doing research, designation, directing, and advising the local governments (See Figure 1 and 2).

²⁾ General Source: Agency of Cultural Affairs, *An Over View of Japan's Policies on the Protection of Cultural Properties*, Tokyo: Cultural Properties Department, 2002.
Nakashima, Kenjiro, *Outline of Law for the Protection of the Cultural Properties*, Tokyo: Gijyosei, 1999.

Figure 73 ¹¹⁹ Organization of the Agency for Cultural Affairs



The ACA has worked with the national and local governments, owners or custodians of cultural properties, and the general public, not only to preserve Japanese cultural properties and pass them on to the next generation, but also to ensure that they are actively exhibited and utilized.

¹¹⁹ All figures are from Agency of Cultural Affairs. *An Overview of Japan's Policies on the Protection of Cultural Properties*. Tokyo: Cultural Properties Department, 2002.

2. Policies and Budget of the Agency for Cultural Affairs

The total budget for the Agency for Cultural Affairs during fiscal year 2002 was 98,476 million yen,¹²⁰ 0.12% of Japan's general accounts budget of 81.2300 trillion yen.¹²¹

From this budget, 58,142 million yen¹²², 59 % of the total, was used for expanding and improving protection of cultural properties.

Figure 75 Policies for the Conservation and Utilization of Cultural Properties

Policies	Summary
1 National Treasures, Important Cultural Properties and other items of cultural value. Promotion of programs for conservation A Support for the conservation of buildings and other movable cultural properties and their cultural environment B Promotion of programs for conserving archaeological resources and other immovable cultural properties C Support for the establishment of cultural properties conservation districts, historic sites and other areas	<p>Programs of conservation and utilization of national treasures, important cultural properties and other items of cultural value are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of archaeological resources and other immovable cultural properties are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of cultural properties conservation districts, historic sites and other areas are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p>
2 Historic Sites and other items of cultural value. Promotion of programs for improvement and utilization A Support for the preservation and improvement of historic sites and other items of cultural value B Support for the improvement and utilization of historic sites and other items of cultural value C Support for the improvement and utilization of historic sites and other items of cultural value	<p>Programs of conservation and utilization of historic sites and other items of cultural value are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of historic sites and other items of cultural value are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of historic sites and other items of cultural value are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p>
3 Inangible Cultural Properties, Inangible Folk Cultural Properties and Traditional Techniques for Conservation of Cultural Properties. Promotion of programs for transmission of traditional performing arts and other forms of arts and skills A Support for the transmission of traditional performing arts and other forms of arts and skills B Support for the transmission of traditional performing arts and other forms of arts and skills	<p>Programs of conservation and utilization of intangible cultural properties, intangible folk cultural properties, and traditional techniques for conservation of cultural properties are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of intangible cultural properties, intangible folk cultural properties, and traditional techniques for conservation of cultural properties are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p> <p>Programs of conservation and utilization of intangible cultural properties, intangible folk cultural properties, and traditional techniques for conservation of cultural properties are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p>
4 Maintenance and operation of national museums	<p>Programs of conservation and utilization of national museums are implemented by the Agency for Cultural Affairs, the National Institute of Cultural Properties, and the National Institute of Cultural Heritage.</p>

¹²⁰ About 83 million dollars.

¹²¹ About 67 trillion dollars.

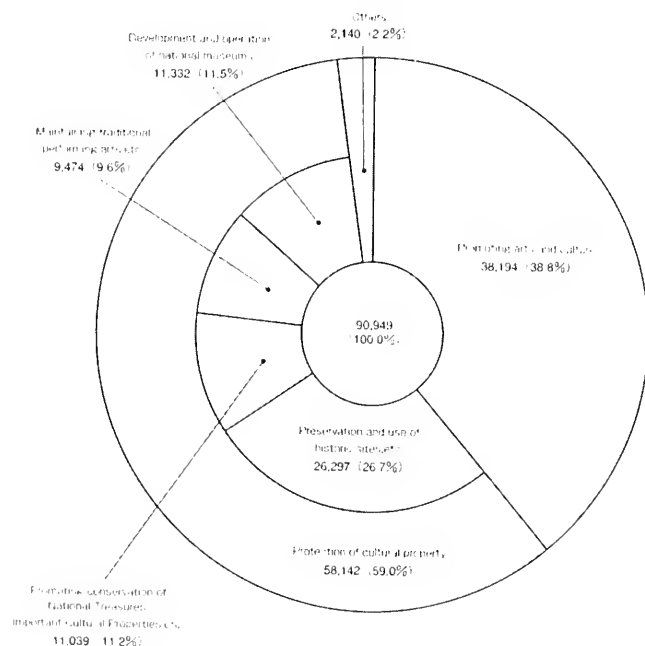
¹²² About 5 million dollars.

Figure 76 Budget of the Agency for Cultural Affairs

	FY2000	FY2001	FY2002
National general accounts budget	84,987,053	82,652,379	81,229,993
Ministry of Education budget	5,883,676	6,578,394	6,579,815
Agency for Cultural Affairs budget	80,791	90,949	98,476
Cultural Properties Protection Department budget	54,048	57,405	58,142

Note: Figures of FY2000 represent the Ministry of Education budget and do not include the Science and Technology Agency budget.

Figure 77 2002 Breakdown of the Agency for Cultural Affairs 2002 Budget by Genre



3. The Tax System

To encourage acceptance of the owner to be designated as a cultural properties by the national or local governments and to promote their preservation and utilization, a system of tax incentives to the owner that includes tax exceptions and deductions on capital gains and reduction of inheritance tax has been devised.

Figure 78 Outline of Tax Incentives Related to Cultural Properties

[illegible]

4. Types of Cultural Properties

The Law for the Protection of Cultural Properties defines eight categories of cultural properties:

A. Tangible Cultural Properties

Tangible Cultural Properties refer to tangible cultural assets such as buildings and other structures, paintings, art works, sculptures, works of calligraphy, classical books, ancient documents, archaeological materials, and historical materials, which possess high historic artistic or scientific value for Japan.

B. Intangible Cultural Properties

Intangible Cultural Properties are the artistry skills employed in forms of theater, music, the applied arts and other areas of intangible cultural heritage which possess a high historic and artistic value for Japan. Among these intangible cultural properties, those that are considered significant are designated as Important Intangible Cultural Properties. Recognition of Important Intangible Cultural Properties is given to the individual or groups of individuals who embody these skills to a high degree. They are called Living National Treasures.

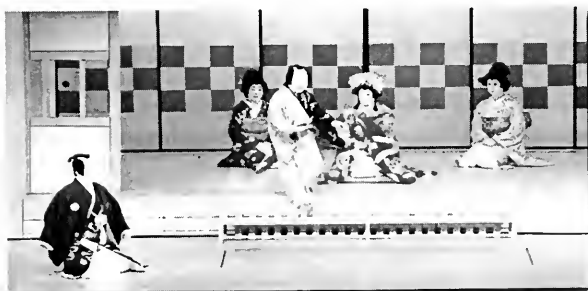


Figure 79 *One of the Intangible Cultural Properties, Kabuki*

www.city.amagasaki.hyogo.jp/.../chikamatsu/bunraku/05.htm

C. Folk-Cultural Properties

Folk-Cultural properties are aspects of culture that the Japanese people have produced in the course of their daily lives and have passed down in tangible and intangible ways. These properties are indispensable for understanding the changes in people's ways of living. This category is subdivided to a) intangible items of folk-culture such as the manners and customs related to food, clothing and housing, occupations, religious faiths, festivals, and other annual observances, and folk performing arts; b) tangible objects such as the clothing, implements and houses used in connection with the above-listed intangible items.

Figure 80 *Ship Festival in Kanagawa Prefecture*



<http://www.bunka.go.jp/frame.asp?fl=list&id=1000000097&clc=1000000033>

D. Monuments

Monuments are divided into three categories.

Historic Sites Shell mounds, ancient tombs, sites of palaces, sites of forts or castles, monumental dwelling houses, and other sites which possess a high historic or scientific value for Japan.

Places of Scenic Beauty

Gardens, bridges, gorges, sea-shores, mountains and other place of scenic beauty which possess a high artistic or aesthetic value for Japan.

Natural Monuments

Animals, plants, minerals and geological features that possess a high scientific value for Japan.

E. Preservation Districts for Groups of Historic Buildings

Preservation Districts or Groups of Historic Buildings also have a great value for Japan. These are areas located in historic cities, towns and villages that are castle towns, post-station towns, towns that were built around shrines and temples, and other areas of historic importance through Japan.

F. Conservation Techniques for Cultural Properties

Conservation Techniques for Cultural Properties are traditional techniques and skills which are essential for the preservation of cultural properties and for which protection is required. Recognition is given to individuals or groups that carry out activities for the preservation of such techniques or skills.

G. Buried Cultural Properties

Buried Cultural Properties are remains or objects of historic significance that remain buried underground.

H. Registered Tangible Cultural Properties

These are historic architecture and other structures, especially modern period buildings, that are faced with danger of demolition by development and urbanization.

5. Designation System

Designation, selection or registration of cultural properties is made by the Minister of Education, Science, Sports, and Culture, based on the findings of the Council for the Protection of Cultural Properties.

Designation

The Minister of Education, Science, Sports, and Culture may designate cultural properties which are highly important for Japanese culture. Before designation, the Minister has to ask for opinions from five Cultural Affairs Councils who are appointed by the Minister of Education. The five Councils research the properties, discuss their findings, and make recommendations to the Minister. Agency of Cultural Affairs (AIA) has to ask the property owner approval for designating to the cultural property.

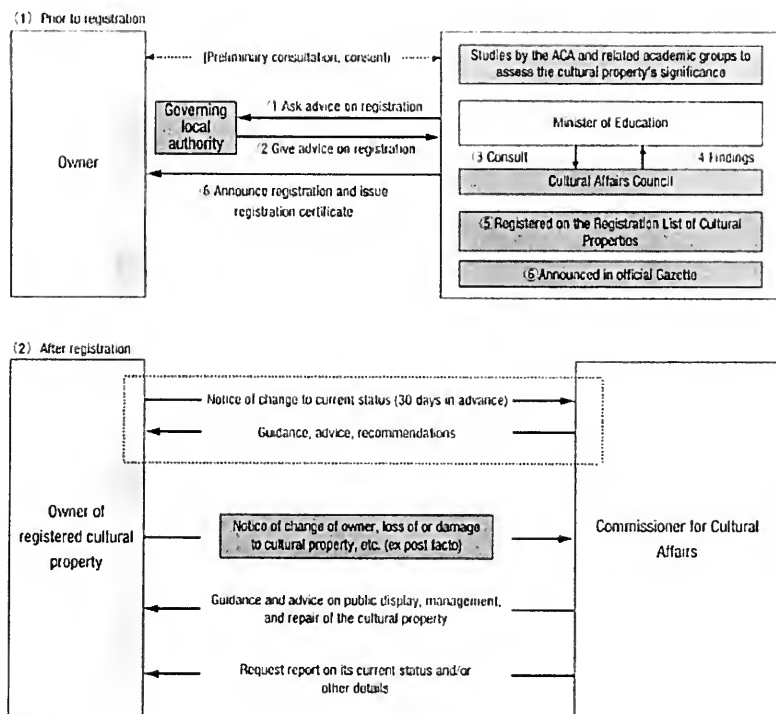
Registration

In October 1996, the Law for the Protection of Cultural Properties was amended and a new cultural property registration system was introduced in addition to the existing designation system.¹²³ Under the new system, architecture and other structures which are highly in need of protection and utilization can be registered in the National Register of Cultural Properties by the Minister of Education, Science, Sports, and Culture. This registration system is aimed at providing moderate protection measures, including notification, guidance, suggestions, and advice for modern buildings which were built over 50 years ago. This system was established because it is difficult to designate modern structures as National Cultural Property because Japan has so many older

¹²³ Before this amendment, there was only designation system. The registration system was introduced to the Law for the Protection of Cultural Properties.

buildings. The difference between designated properties and registered properties is that designated properties may not be restored, but registered properties may. The property owner has to report the construction to the Commissioner for Cultural Affairs 30 days before the work begins.

Figure 81 Registration System



Incentives for Registration

Subsidy of 50% of repair-related expenses for design and management

Fixes assets tax (up to 50% reduction for a primary residence)

Land tax 50%

Low interest loans from the Development Bank of Japan

The Minister of Education, Science, Sports, and Culture can select Important Preservation Districts, for Groups of Historic Preservation from Preservation Districts, and for Groups of Historic Buildings which were designated by the local government. Moreover, the Minister can select traditional techniques and skills which are essential for the preservation of cultural properties and for which protection is required, and gives recognition to individuals or groups that carry out activities for the preservation of such techniques or skills.

[illegible]

Tokyo Station Case

Tokyo Metropolitan Designation System¹²⁴

Many local governments, including Tokyo, have their own designation system. In addition to the national system described above, the local government's duty is to designate local cultural property within their jurisdiction, make preliminary studies of cultural properties that are being considered for designation by the national government, and keep national designated cultural properties in good condition. The local government's regulation is similar to the National designation system. The local government's education committee designates local cultural property under the local government regulation. In many cases the education committee provides subsidies for projects related to custody, repair, and public exhibition. Under Tokyo's designation system, the education committee designates the local cultural property under the Law of Preserving Cultural Property in Tokyo.¹²⁵ The board researches the property to determine whether it has enough cultural value to be designated. If it does, the board must ask for an agreement from the property owner. If the owner refuses the offer, the property will not be designated. If the property is designated as a Tokyo cultural property, Tokyo pays a one-time fee of 23 million yen, and 2500 yen per year to the owner for the cost of maintenance. In addition, Tokyo would pay 80% of the restoration fee. The New York Landmark Commission's procedures differ from Tokyo's in that Tokyo's education committee cannot designate cultural property if it is already

¹²⁴ Yahagi, Hiroshi. "Landscape around the Marunouchi Building and Tokyo Station 1". *Urban Planning* 87 no1 (November 1996):73-84.

¹²⁵ Tokyo has its own law for preserving the cultural property. This law is based on the Law for the protection of Cultural Properties.

designated by the national government. In Tokyo, cultural property can only be designated as either local cultural property or national property; it may not be designated as both conditions.

Tokyo Station

The Tokyo Station was not designated as a Tangible Cultural Property or Registered Tangible Cultural Property, either by the national or local government.¹²⁶ In 1988, after rehabilitation was decided, the Agency for Cultural Affairs, of the national government asked permission to do research for designating the Marunouchi Building.¹²⁷ The ACA considered the building an important cultural property to preserve, and a masterpiece modern building in Japan. Japan Railways (JR), the owner of Tokyo Station, denied this permission because of the strict regulations of the Law for the Protection of the Cultural Properties, in which permission of the Commissioner for Cultural Affairs is required for any alteration to the existing state of buildings of designated properties. Major or minor repair work is periodically required to keep the buildings in good condition. Conservation repair work is carried out by the owners of the properties or their co-custodial bodies, and, as financial support to cover large expenses for the repair work, subsidies are granted by the ACA for the owners or custodial bodies.

Mr. Katsurai Shiro, East Japan Railway Company Project Administrator Chief, who works for JR, said that JR does not have any plan to allow Tokyo Station to

¹²⁶ Tokyo Station was designated as a cultural property on April 18, 2003.

¹²⁷ "Consider the Designation to the National Cultural Properties", *Asahi News Paper*, 3 June 1988:142:1.

become a designated or registered property.¹²⁸ This is because the Tokyo Station is one of the biggest stations in Japan, and JR wants to be able to make changes if the station needs to be enlarged, or if some part of the station needs new construction. If it were designated, it would be more difficult to make such changes.

¹²⁸ From the interview with the author on December 20, 2002.

Chapter 6 Restoration of Tokyo Station¹²⁹

Restoration of the Marunouchi building is included in the redevelopment plan for the Marunouchi area. The aims of this plan are:

- 1) Create a representative landscape of Tokyo by reconstructing the Marunouchi building and redeveloping of Yaesu area.
- 2) Improve the use of the square in front of the Marunouchi and Yaesu Buildings.
- 3) Maintain fundamental facilities for the city, such as: roads, railroads, and sewers.
- 4) Create an international business district.
- 5) Create an amenities area



Figure 83 Aerial Photo around the Tokyo Station

<http://www.ijjnet.or.jp/ynp/news/setsumei01b.html>

¹²⁹ General Resource: "Interview with the East Japan Railway President Mr. Matsuda Masatake". *Community and Urban Design* 25 (February 2002):150-3
Tokyo Metropolis City Planning Commission. "About Tokyo Station Area Redevelopment Project and Maintenance". *People and Land* 21 28 no1 (May 2002):36-9.

Figure 84 *Redevelopment Map around the Tokyo Station*



1. Create continuous landscape

4. South Gateway

2. Downtown square

5. Yaesu Square

3. Reconstruction of Marunouchi Building

6. New Skyscrapers

<http://www.jreast.co.jp/press/20020208/main.html>

Project

Marunouchi Area

Tokyo wants to create a continuous landscape from the Marunouchi Building to the Imperial Palace. They also want to redevelop the square in front of the building and create a “downtown square” that is able to hold events and gatherings.



Figure 85 Present Marunouchi Square Photo taken by author

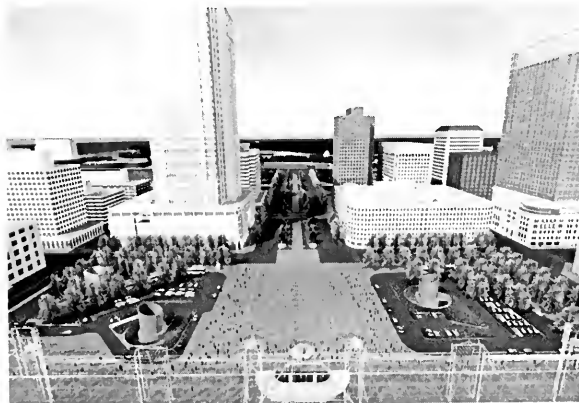


Figure 86 *Image of continuous landscape*

<http://www.jreast.co.jp/press/20020208/main.html>

Marunouchi Building

JR, the owner of Tokyo Station, will take responsibility for the restoration of the Marunouchi Building.

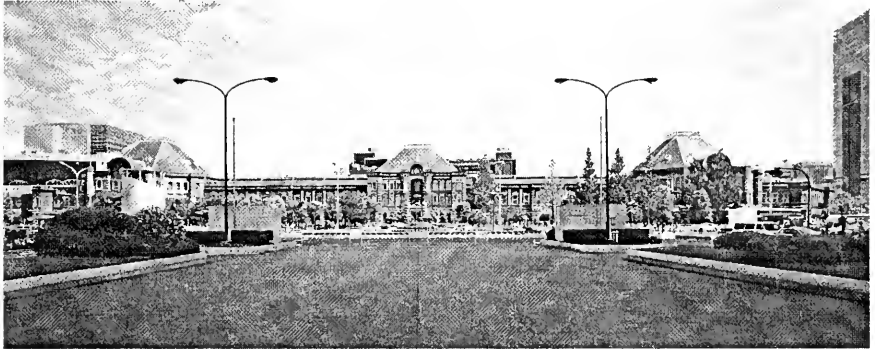


Figure 87 Present Marunouchi Building

JR Material



Figure 88 Restoration Image

<http://www.jreast.co.jp/press/20020208/main.html>

Yaesu Area

The present square is only used for taxis and buses. The new square will be a place where people can walk. Traffic will be limited to certain areas of the square. New skyscrapers will be constructed around the Station.



Figure 89 Present Yaesu Square

Photo taken by author

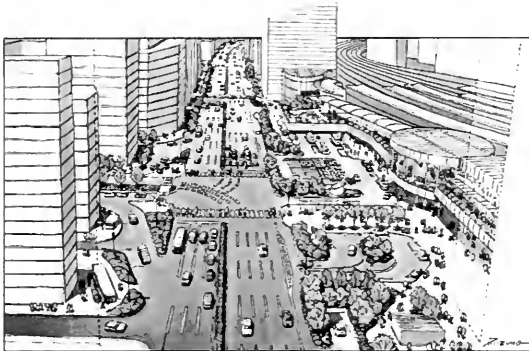


Figure 90 After the construction of Yaesu square

<http://www.jreast.co.jp/press/20020208/main.html>

Tokyo Station There is only one gateway¹³⁰ to go to the Marunouchi/ Yaesu area without entering the ticket gate. Therefore, new gateways at the south and center areas of Tokyo Station will be created.

¹³⁰ See the map of Tokyo Station on page 52.

Marunouchi Building Restoration¹³¹

The project is still under consideration. JR, which has responsibility for the project, announced that they plan to restore the Marunouchi building to its 1914 with restored third story condition so they may pass on this important historical site to the next generation. Moreover, they can assist in creating a representative landscape of Tokyo. JR has to bear the expensive construction fee; hence they are going to sell the air rights above the Marunouchi Building and railroads.

Air Rights¹³²

In 2001, the city planning law and the Construction Standard Act for selling the air rights was issued. The City Planning Commission had to designate a specific zone that would allow the sale and transfer of air rights. This was called the “Spatial floor capacity zone”.¹³³ To qualify as a spatial floor capacity zone, the area must be a business district, have fundamental facilities such as roads, railroads, and sewers, and show a need for more office space which can utilize the transferred air rights. After the zone is authorized, the owner of the land has to apply to the City Planning Commission for permission to buy the air rights. Then the Ministry of Land, Infrastructure and Transport will designate the floor capacity that can be added to the applied land/building. In the Tokyo Station case, one of the main business districts in Tokyo had been decided to the zone. The first case of transferring air rights occurred when Tokyo Station sold air rights to the Tokyo Building. It is located near the Marunouchi

¹³¹ Imai, Masato. “Tokyo Station Marunouchi Building Outline of its Preservation and Renovation Project”. *JR Gazette* 179 (June 2002):3-5.

¹³² <http://www.toshikei.metro.tokyo.jp/index.html>

¹³³ Buildings and lands in the Spatial Capacity Zone can have more floor area than ordinary buildings, since the air rights will be transfer.

Building and the construction will begin in the summer of 2003 and will be completed in 2006.

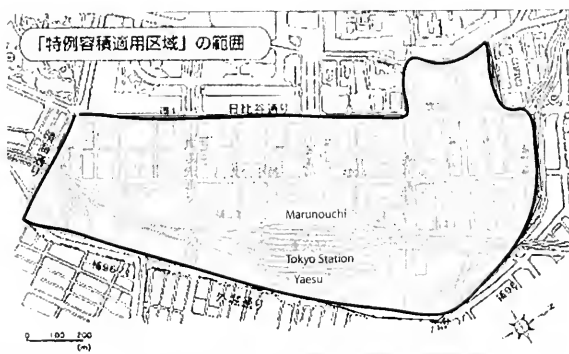


Figure 91 Spatial capacity zone <http://www.ijnet.or.jp/ynp/news/setsumeio1b.html>



Figure 92 Tokyo Building

<http://www.jreast.co.jp/press/20020511/main.html>

Tokyo Building

Tokyo Station



Basic Policy of Restoration¹³⁴

JR set four basic policies for the project by themselves, since it is not a national/local cultural property.

1. Use the existing parts of the original building;
2. When constructing the South and north Dormers, and span roof part, consider preservation methods and future use of the space.—>The Dormers ceiling had a rich interior, hence the consideration would be whether to reconstruct every detail or not. And the span roof parts are now being used as station offices and hotels, therefore the consideration would be to discuss how to add the third story to the existing second story;
3. Restore the exterior;
4. Restore the south and north dorm ceilings.

The restore will start in 2005 and will be completed in 2009.



Figure 93 *Restored Tokyo Station*

JR material

¹³⁴ From the interview with Mr. Katsurai Shiro, East Japan Railway Company Project Administrator Chief on December 20, 2002.

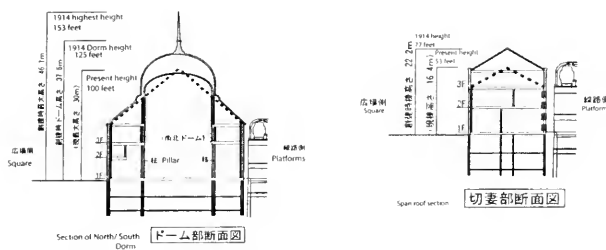
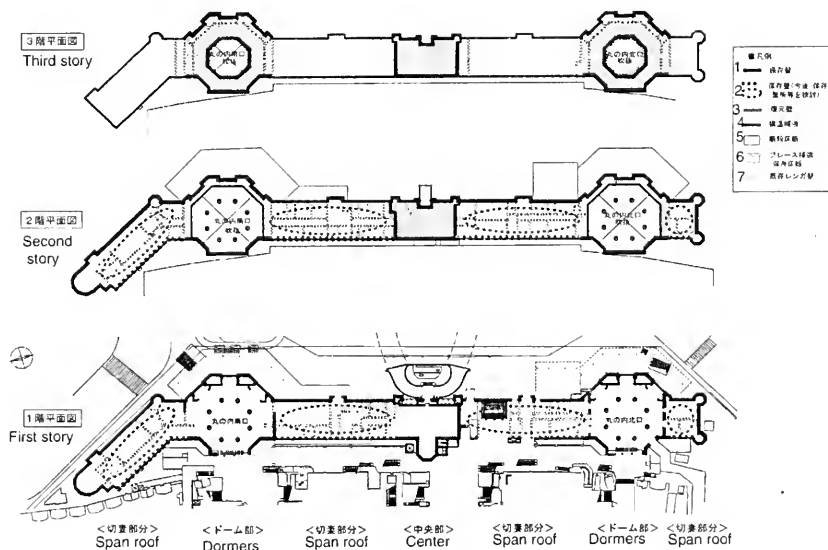


Figure 94 Dormers and Span roof

JR material

Figure 95 Ground Plan of Marunouchi Building

JR material



1. Conservation wall

2. Under consideration conservation wall 3. Restoration wall 4. Reinforce part

5. New floor board 6. Preserved floor board 7. Preserved red brick wall

Marunouchi Building Interior

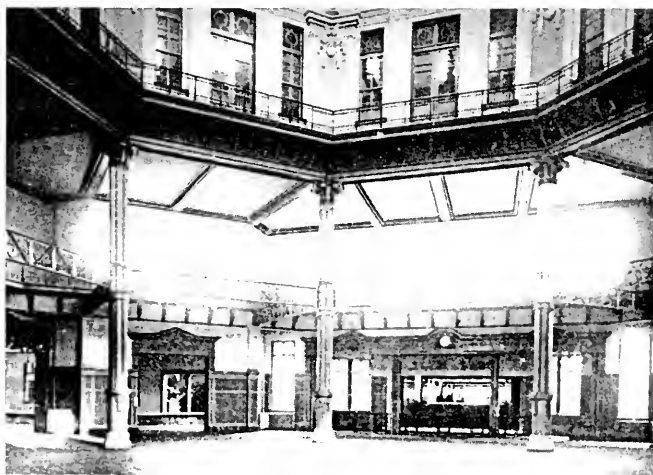
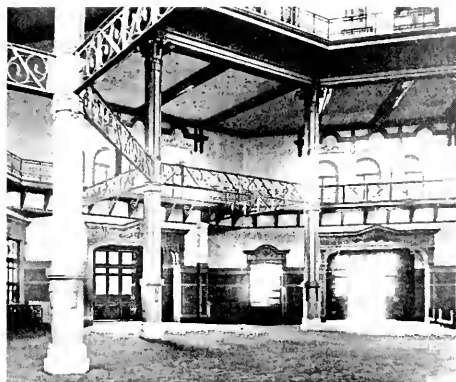


Figure 96 North and South Dormers

Kenchiku Bunka April, 1988

Figure 97 *Present North Dormers*



Figure 98 *Present South Dormers*

Photos Taken by the author

Chapter 7 Conclusion

Grand Central Terminal was excellently reborn and its facilities have been renewed for the everyday commuter. A renovation project for Tokyo Station is now under consideration.

In the case of Grand Central Terminal, a local level preservation system and citizens' eagerness saved the Terminal. At the local level, preservation is managed by the public agency, the New York City Landmarks Commission, which was established in 1965 to preserve historic properties in the city. The Commission has a responsibility to research and designate the cultural properties. However, it does not have any requirement to obtain the permission of the property owner in order to designate the property as a landmark, and it would not pay a grant to restore the property. This system sometimes causes fights in court because the Commission is seen as "taking" the development rights from the owner, as was the case with Grand Central Terminal. Also, non-profit advocacy organizations, like the Municipal Art Society, lead the preservation movement in the city. Their duty is to watch the City Planning and Landmark Commission's work and give them advice at public meetings. They also research the cultural properties that the Commission is unable to research and conduct preservation movements.

Tokyo Station was also preserved because of the citizens' preservation movement. The citizen's group called "Citizens Who Love the Red Brick Tokyo Station" was established in 1987 and has played an important role in preserving Tokyo Station. Ms. Tani Sadako, the representative of the group, said "We are delighted about

the renovation project, though the Station is not designated as a national cultural property or Tokyo's cultural property. We are still working for it to be designated."¹³⁵ Tokyo Station is not designated as a national/local cultural property, because of Japan's and Tokyo's designation systems. The systems require the permission of the property owner before designating the property as a cultural landmark. The Japan Railway rejected the permission request because of the strict regulations of the designation law. Therefore, in many cases, important historic structures are demolished because of an owner's decision to demolish them and build new construction. Some structures are moved to museums and preserved. Part of the lobby of the Imperial Hotel, which was designed by the American architect Frank Lloyd Wright, was moved to the Museum Meiji Mura.¹³⁶ This is one of the methods used to preserve historical structures, though it would not function to preserve Tokyo's landscape. The renovation plan of Tokyo Station is a very uncommon case because although it has not been dedicated as a national/local cultural property, it is being preserved and renovated at its current location by popular demand. The remarkable part of Tokyo's designation system is that they provide grants to help the owners finance the renovations since the cultural properties are considered public assets. But the Tokyo Station renovation project is paid solely by JR since it is not a cultural property.

¹³⁵ From the interview with the author on December 18, 2002.

¹³⁶ Meiji Mura was opened in 1965, as an open air museum for preserving and exhibiting Japanese architectures of the Meiji period. (1868-1912)

Why does New York have more historical structures than Tokyo? First, Japan requires the permission from the property owner. In Japan, people respect ownership of property and this makes it difficult for the government to designate cultural properties. Second, there are different attitude to preserving historical structures. In Japan, people think preserving the historical structure itself is most important. In New York, preserving the overall landscape, of which the historical structures themselves are just a part, is most important. This means that in New York, for examples, people respect blocks of historical structures more than individual historical buildings. Third, in Japan the general public is not very interested in historic preservation. Some actions could be improve this problem. For example, since the purpose of historic preservation is to create community character, research sessions can be opened to the community. At these sessions, citizens can watch slides, videos, and personal histories of their community. Citizens can then share their opinions on what historic elements they would like to preserve, what aspects define the community, which areas they like and dislike, what aspect of their community make them proud and what aspects make them sorry, and what is the preferred image of the future community. This will help citizens to know their community's history and establish a local vision of the future that may be exploited for historic preservation and city planning.

Ideal Preservation system

1. A community approach to historic preservation is important. The purpose of historic preservation is not only to preserve and pass on cultural property to the next generation, but to contribute to the creation of community character. Therefore, the

local governments should have a responsibility to preserve the community's cultural properties.

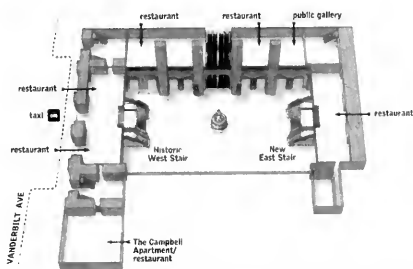
2. The government should have a registration system that anybody can access. This system would provide more opportunity to citizens concerned with historic preservation. It would help the local government to identify cultural property that has not been designated. Moreover, commercial structures, which the local governments are afraid to designate, such as Grand Central Terminal, can be registered more easily.
3. The local government should be able to designate the cultural property without the owner's permission.
4. Historic Preservation should cooperate with the City Planning Commission. Grand Central Terminal and Tokyo Station themselves are preserved, though skyscrapers surround the historical structures.
5. Particular parts of the historical buildings should be designated/registered. If particular parts of properties are designated, the owners can make changes to other parts of the buildings. For example, if Tokyo Station is designated as a cultural exterior property, JR can make changes to its interior. This system might be helpful to the commercial cultural property owners.
6. Government should provide some grants to the property owner. This will assist the owner in maintaining the historical building and making renovations easily.
7. Set a minimum age requirement for cultural property. For example, the New York Landmark Law requires that a potential landmark must be at least 30 years old. This system can help to preserve modern buildings, which are not "historical", though

they will be historical structures in the future. And more Japanese modern buildings can be designated as national cultural properties if there is an age requirement.

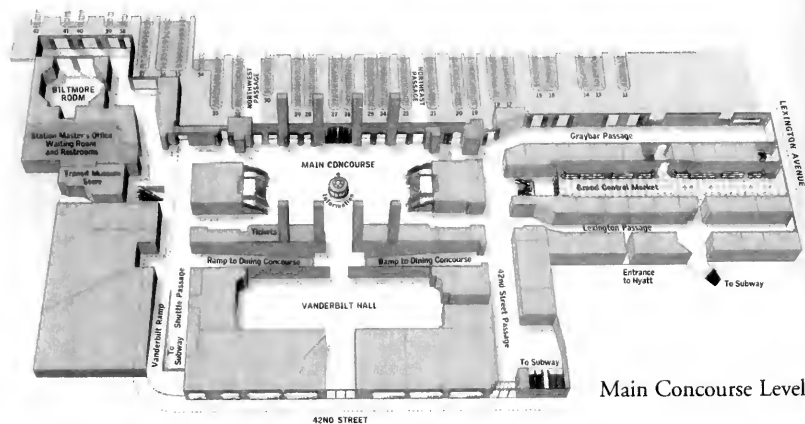
If this ideal preservation system was set in Tokyo, more modern buildings could be preserved and Tokyo would have a special character. Therefore, I am looking forward to seeing the renovated Tokyo Station that will be completed in 2009. The reconstruction of Tokyo Station is just the beginning for preserving modern structures, and after this project, I would like to expect that more structures of the modern period would be preserved in Japan.

Appendix A Grand Central Terminal Plan

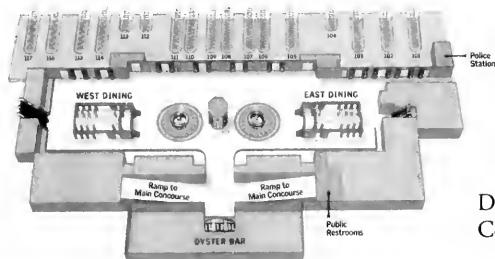
Grand Central Terminal



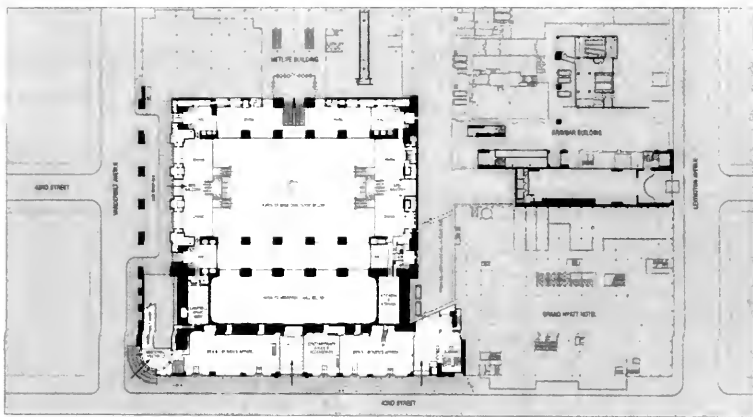
Balcony Level



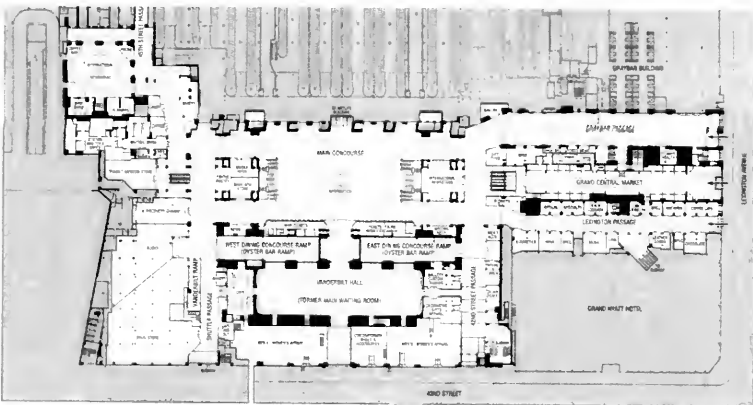
Main Concourse Level



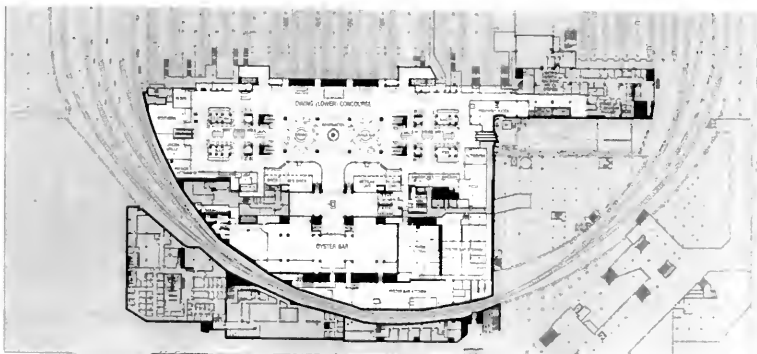
Dining (lower)
Concourse Level



Grand Central Terminal: Balcony Plan



Grand Central Terminal: Main Concourse Plan

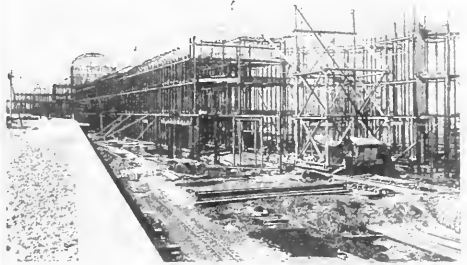


Grand Central Terminal: Dining (Lower) Concourse Plan

Appendix B Historical Photo of Tokyo Station

Construction of Tokyo Station

September 1912



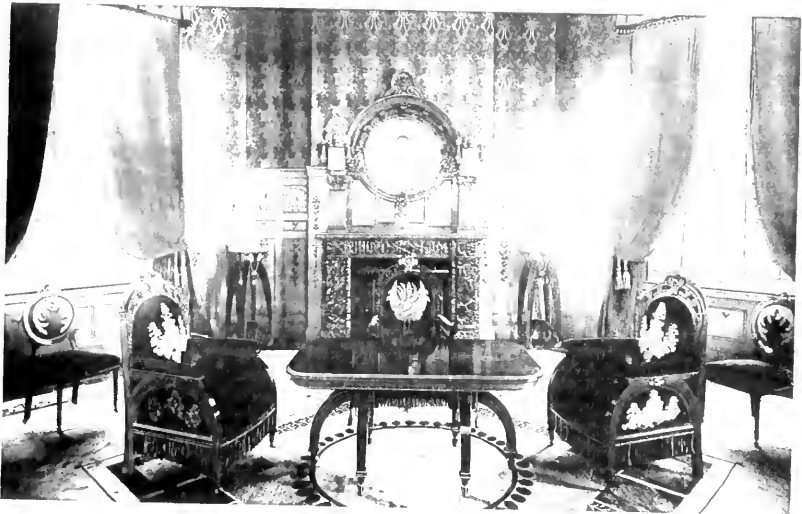
Outline for construction on elevated railroad in Tokyo

1914 Tokyo Station and its platforms



Outline for construction on elevated railroad in Tokyo

Imperial Waiting Room

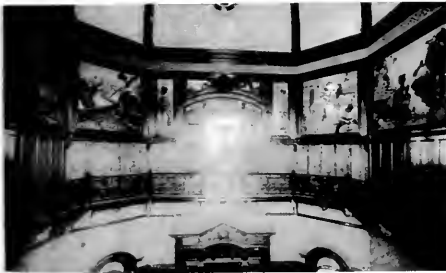


Outline for construction on elevated railroad in Tokyo

Continous of Imperial Waiting Room



Kenchiku Bunka April, 1988:46



Imperial Waiting Room wall painting

Kenchiku Bunka April, 1988:46

First Class Waiting Room



Outline for construction on elevated railroad in Tokyo

Women's Waiting Room



*Outline for construction on elevated
railroad in Tokyo*

Interior Money Exchanger



Ticket Counter



Tokyo Station Hotel

Elevator Hall of the hotel



Outline for construction on elevated railroad in Tokyo

1921 Tokyo Station (Lithograph)



Kenchiku Bunka April, 1988:47

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